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HISTORY OF MUSIC.



Eng^d by Thomas Dick from a Picture by F. Mignard.

"SHE DREW AN ANGEL DOWN."

EDINBURGH:
PRINTED FOR CONSTABLE & CO EDINBURGH;
AND HURST CHANCE & CO LONDON.
1830.

THE HISTORY OF THE

PROVINCE OF NEW HAMPSHIRE

FROM THE FIRST SETTLEMENT
TO THE PRESENT TIME

A

HISTORY OF MUSIC.

BY

WILLIAM C. STAFFORD.

EDINBURGH:

PRINTED FOR CONSTABLE AND CO.
AND HURST, CHANCE, AND CO. LONDON.

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PREFACE.

THE present Work does not pretend to be a scientific History of Music, but a popular account of the progress of the art, for the use of the many thousand individuals who now take an interest in musical subjects, but to whom a learned and elaborate treatise would offer few attractions.

It was my purpose, at one time, to have devoted my labours more especially to the elucidation of the history of the science in England, subsequently to 1789, when Dr Burney closed his invaluable work; but, for reasons which it is unnecessary to mention, I have, in the meantime, abandoned this design, which had received the countenance of many of the most influential persons, both in rank and in musical knowledge. I still think, however, that the history of music in this country demands more attention than has here been bestowed upon it; and it is not improbable

but that, eventually, the project I originally contemplated may be completed, abundance of materials for the purpose being already collected, and in my possession.

From its nature, this volume can aspire to very little merit beyond what is due to a well-digested compilation; but, from the number of works, both ancient and modern, which have been consulted, a mass of information has been collected and condensed, greater, it is presumed, than will be found in any one work on the subject, however high its pretensions.

I shall only add, that, in availing myself of the labours of others, I have freely acknowledged the sources whence information has been derived; and to several gentlemen who have afforded me valuable hints, I beg leave to tender my most cordial thanks,—which are due, especially, to the talented editor of the *Quarterly Musical Magazine and Review*, for the kind manner in which he directed my attention to works which otherwise might have escaped my notice.

W. C. S.

YORK, *March*, 1830.

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THE
HISTORY OF MUSIC.

CHAPTER I.

**THE ORIGIN OF MUSIC TRACED TO NATURAL CAUSES —
THE MUSIC OF SAVAGE NATIONS.**

IT is almost lost time to search for the origin of any of those arts which have been handed down to us from the remote ages of antiquity. "Shadows, clouds, and darkness, rest upon" their first beginnings; and the names of their inventors, with their personal histories, are obscured by fables and traditions. This is the case with music; the invention of which, the ancients, unable to fix upon the mortal who conferred such a blessing upon mankind, ascribed to their gods. Natural causes, however, may sufficiently account for its origin, without referring to a miracle for the event. The elements of music are in every thing around us; they are found in the chirpings of the feathered choristers of nature; in the voices or calls of various animals; in the melancholy sound of the

waterfall, or the wild roar of the waves ; in the hum of distant multitudes, or the concussion of sonorous bodies ; in the winds, alike when their dying cadence falls lightly on the ear as it gently agitates the trees of the forest, as when the hurricane sweeps around, and in terrific accents betrays the voice of HIM, who

“ Rides in the whirlwind, and directs the storm.”

All these contain the rudiments of harmony, and “ may be easily supposed to have furnished the minds of intelligent creatures with such ideas of sound, as time and the accumulated observation of succeeding ages, could not fail to improve into a system.”*

It is probable that *vocal* music was practised, or, at least, that the ancients were acquainted with the difference in the tones of the human voice, and its capabilities for harmony, before instruments were thought of; and the latter, without doubt, owed their origin to the observation of *effects* flowing from the natural *causes* already mentioned. Thus Diodorus, Lucretius, and other

* HAWKINS'S *History of Music*, vol. i. p. 4.—Sir John Hawkins was the son of an eminent surveyor and builder, and was born in the year 1719. He was brought up as an attorney; but the severe study of the law did not interfere with his love of the belles lettres and of music. He was one of the first members of the Madrigal Club, formed in 1741, and also of the Academy of Ancient Music. His *History of Music* is a curious and valuable work, though it has been much censured. It was compiled, in a great measure, from some scarce and valuable theoretical tracts, &c. in the library of Dr Pepusch. This work was published in 5 volumes 4to. in 1776. Sir John died in 1789.

authors, attribute the invention of wind instruments, to observations made on the whistling of the wind in reeds, and in the pipes of other plants. The different tones of sounding strings must have been observed very early, and thus have given birth to stringed instruments ; whilst instruments of percussion, such as tabors and drums, probably originated from the sonorous ringing of hollow bodies when struck. In the first conception, all these instruments were rude and imperfect, and would afford little pleasure to the musician of the present day. Indeed, in their early efforts, we can fancy the inventors themselves, amazed at the effect produced, and starting with surprise or fright,

“ E'en at the sound themselves had made.”

Admitting that vocal music was cultivated, or rather, that man had begun to use his powers of speech for the purposes of song, though without much pretension to melody, before instruments of any description were invented, we may reasonably conjecture, that pipes and drums of the rudest construction, were those which first suggested themselves to his imagination. What we know of the state of music in all barbarous and savage nations, tends to shew not only that their early efforts in the art were, as might be expected, extremely rude, but that wind instruments, and those of percussion, were the first used.

The Esquimaux, who were, when visited by Captain Parry, as nearly in a state of barbarism as possible, though fond of music, had no instruments except a species of drum and tambarine.

They had songs, but there was neither variety, compass, nor melody, in their vocal effusions.

Refined, comparatively, and luxurious as the Mexicans were, they had nothing worth calling by the name of music, when conquered by the Spaniards. Their chief instruments were two drums, one called the *Huehuettl*, the other the *Teponaztli*; the former of which was a cylinder of wood more than three feet high, curiously carved and painted on the outside, covered above with the skin of a deer, well dressed and stretched, which was slackened occasionally to make the sound more sharp or deep. This was struck only with the fingers. The *teponaztli* was of a cylindrical shape, hollowed inside, but without any opening, except two parallel slits in the middle. This was sounded by beating these two slits with little sticks. It was made of different sizes, some small enough to be hung around the neck, and others five feet long. They had, besides, horns, sea-shells, and little flutes, or pipes, which made a shrill sound, and an instrument used by their dancers, called an *Ajacaxtli*. This was a little vessel, round or oval in shape, pierced with small holes, and containing a number of little stones, being an instrument, in fact, of no higher description than a child's rattle.

Mr Weld, in his notices of the Indians of North-west America, tells us, that their native music was very rude and indifferent, and equally devoid of melody and variety. Their famous war-song he describes as nothing better than an insipid recitative. Singing and dancing went hand in hand; and when a large number of them collected together, and joined in one song, the

few wild notes of which it consisted, mingled with the sound of their pipes and drums, sometimes produced, when heard at a distance, a pleasing effect on the ear ; but it was only when so heard that their music was tolerable. The following is a description of a dancing party which he encountered one night on the island of Bois Blanc :—

“ Three elderly men, seated under a tree, were the principal musicians. One of these beat a small drum, formed of a piece of a hollow tree covered with a skin, and the two others marked time equally with the drum, with rattles formed of dried squashes, or gourds, filled with pease. At the same time these men sung ; indeed they were the leaders of the song, which the dancers joined in.” *

The only musical instrument the Indians possessed, besides the drum, was a flute, formed of a thick cane, or reed. It was about two feet in length, and had eight or nine holes in it in one row. This was played upon in the same way as a clarionet, and the sound produced was not unlike that of the common whistle. The tones of this instrument were by no means unharmonious, and admitted of a pleasing modulation ; but Mr Weld never met with an Indian able to play a regular air upon it, not even one of those which they were in the habit of singing. He saw several who were fond of amusing themselves with the instrument, and who would sit for hours together, beside the embers of their cabin fire, playing over a few wild melancholy notes. Every Indian that

L. * *Travels in North America*, 4to ed. 1799, p. 412.

could bring a sound out of the instrument, and stop the holes, thought himself master of it; and the notes which they commonly produced were as unconnected and as unmeaning as those which a child would bring out of a whistle.

The account which Father Charlevoix gives of the Indian tribes through which he travelled, corroborates, as far as it goes, that of Mr Weld; and it is remarkable, that little change has taken place up to the present day. In April, 1828, Captain Hall visited the Creek Indians; and he was present at one of their grand ball-plays, which he was told by one of the agents of the United States, was "a perfectly genuine unsophisticated display of the Indians, who had resided on the spot from time immemorial." At this festival there were present "two musicians, one of whom was hammering away with his fingers on a drum, formed of a piece of deer skin, stretched over the hollowed trunk of a tree, while the other kept time with a large gourd, containing a handful of gravel."

What we learn of the natives of the islands in the Pacific, when they were discovered by Captain Cook, equally proves the rudeness and simplicity of the music of savage tribes. Soon after the arrival of the Captain at Otaheite, one of the chiefs gave him a specimen of the music of the country. Four persons played upon flutes, made of a hollow bamboo, about one foot long, which had only two stops, and therefore could not sound more than four notes, by half tones; they were sounded like our German flutes, except that the performer, instead of applying the instrument to his mouth, blew into it with

one nostril, while he stopped the other with his thumb. To these instruments four other persons sung, and kept very good time, but only one tune was played during the concert. The Otaheiteans had drums as well as flutes; and there were travelling musicians amongst them, who accompanied the instruments with their voices; and the voyagers, to their surprise, in general found that they were the subject of their songs, which were unpremeditated. Their drums were hollow blocks of wood, of a cylindrical form, solid at one end, and covered at the other with shark's skin. They had no drum-sticks, but beat with their hands.

At Amsterdam, one of the Friendly Isles, Captain Cook and his officers were entertained by the women with songs, and they accompanied the music by snapping their fingers. Here only three musical instruments were found, one a flute, made of a piece of bamboo, with four holes or stops, which was filled from the nose, as at Otaheite; the second was composed of ten or eleven small reeds of unequal lengths, bound together, side by side, like the Syrinx, or Pan's pipe; and thirdly, a drum, which was nothing more than a hollow log of wood, which, when beat on the sides, emitted a sound, not quite so musical as may be obtained from an empty cask.

The music of the Friendly Islanders is as uncouth and barbarous now as when they were visited by Captain Cook. In 1805, Mr Mariner, in the Port-au-Prince, was made captive by the inhabitants of the Tonga Islands; a part of the Friendly group, and detained for some time. He

published an interesting account of his voyage and adventures, and also of the history, manners, and customs of the natives; and according to him, they would not seem to have any thing that is worthy to be termed music. Describing the ceremonies at the marriage of the king's daughter, he says—

“The musicians (if so they can be called) next sat down at the bottom of the ring, opposite to Tootonga, (the bridegroom,) in the middle of a circle of flambeaux, held by men, who also held baskets of sand, to receive the ashes. The musical instruments consisted of seven or eight bamboos, of different lengths and sizes, (from three to six feet long,) so as to produce, held by the middle, and one end being struck on the ground, different notes, according to the intended tune—all the knots being cut out of the bamboo, and one end plugged up with soft wood. The only other instrument was a piece of split bamboo, on which a man struck with two sticks, one in each hand, to regulate the time.”* They are fond of singing, and on occasion of festivals, sometimes go about singing all night. Some of their songs are without rhymes and regular measure; but others have both. Mr Mariner took down the words of a song which he frequently heard, given in a sort of recitative, by either sex—the ideas in which are ingenious and poetical. They also sing a melancholy air, a species of lament, over the corpses of the dead.

Some of the aboriginal inhabitants of the South

* See MARINER'S *Tonga Islands*; vol. xiii. of *Constable's Miscellany*, page 123-4.

American continent had instruments of the same nature, but made of different materials, from those mentioned by Mr Weld and Father Charlevoix. The Indians of Chile used flutes, made of the bones of their enemies whom they had overcome in war ; they likewise made them of the bones of animals, but the Indians of war danced only to the former. Their way of singing was, to raise their voices altogether upon the same note ; and at the end of each song, they played upon their flutes, and a species of trumpet.* The Indians of Brazil also used fifes made of human bones.

The Bachapins, a tribe of the Caffres, possess only one musical instrument, called the *Licháká*, which is simply a reed pipe, tuned by means of a small moveable plug at the lower end, and having the upper end, or mouth, cut transversely. They can express only a single note on these instruments ; and when several performers meet together, whilst some are tuned in unison, others take different notes in the scale,—the interval between the lowest and the highest pipe comprising about twelve notes. There is no particular *air* in their music ; though a certain cadence is now and then perceptible.† Mr Burchell, who visited this tribe in 1812, supposes, that they never heard European airs before he had some performed to them on the violin ; and several boys, who listened very attentively, soon learnt

* *Historical Relation of the kingdom of Chile*, by ALONSO DE OVALLE, a Jesuit, and native of St Jago, of Chile. — 1649.

† BURCHELL'S *Travels*, vol. ii.

these tunes perfectly, and sung them with a readiness and correctness which surprised him.

Drums and flutes of the rude species already described, were found, by their first discoverers, amongst the more isolated natives of Africa; and instances might be multiplied *ad infinitum*, to shew, that, in all uncultivated and barbarous nations, their music has been of a similar description. Wind and pulsatile instruments have invariably been found; stringed ones, much more rarely; and all their airs and melodies, if, indeed, they deserve the name, are of the rudest kind. We shall not, however, dwell any longer upon this part of our subject, but proceed to the main object of the present work.

CHAPTER II.

ANTEDILUVIAN MUSIC — TRADITIONAL ACCOUNT OF
THE ORIGIN OF MUSIC IN EGYPT — ANCIENT AND
MODERN STATE OF THE ART IN THAT COUNTRY.

THE first mention that we have of music, or musical instruments, is in Holy Writ, where we are told, when the sacred penman is enumerating the posterity of Cain, that "Jubal was the father of all such as handle the harp and the organ ;" * and well may we imagine, that when he

—————" struck the chorded shell,
His listening brethren closed around,
And, wond'ring, on their faces fell,
To worship the celestial sound :
Less than a God they thought there scarce could
dwell,
Within the hollow of that shell,
That spoke so sweetly and so well."

The Padre Martini, † in his "*Storia della Musica*," imagines, with a great show of reason,

* Genesis iv. 21.

† Father J. B. Martini was a skilful composer, and a very erudite musician. He was born at Bologna in 1706,

that Adam was instructed by his Creator in every art and science, and that a knowledge of music was of course included,—a knowledge which Adam employed in praising and adoring the Supreme Being. The learned Italian, however, subsequently attempts to prove, that Jubal was the inventor, not only of instrumental, but of vocal music; a position inconsistent with the idea that Adam derived the knowledge of the latter from the Most High, and which is not borne out by the sacred text, where Jubal is mentioned as the inventor of instrumental music only.

Though the records of the state of music in the antediluvian period of the world are so scanty, we shall not be wrong in supposing, that in the 1600 years and upwards which elapsed between the Creation and the Deluge, considerable progress was made in the science. The *kinnur* mentioned in the 5th chapter of Genesis, is, there can be little doubt, the lyre, or harp; and the *hagub*, the ancient organ, which was similar to the pandean pipes, being composed of reeds of different lengths and sizes joined together. Here, then, were wind and stringed instruments, and no doubt those of percussion existed also. That vocal music was generally cultivated seems certain; for we are told, that in the days of Seth, about the period of the birth of Enos,* “men began to call upon the name of the Lord.”† This, Padre

and entered into the order of St Francis at an early age. He collected an immense quantity of materials for his History of Music, which is a work of great research. He died on the 23d of August, 1784.

* 3664 years B. C. . .

† Genesis v. 26.

Martini considers the first introduction of music into religious rites; the Alexandrian Chronicles say, that the "sons of Seth did according to the angels, invoking in the angels' hymn." Calmet understands this in the sense that they began to invoke the name of the Lord, *i. e.* to recite the hymn of the Lord, which is "*Holy, holy, holy;*" and as (says the Padre) a hymn signifies properly both poetry and music, it proves clearly that music is here intended.*

This is all that can be predicated of music before the Flood; and though the Deluge swept away all the glory and grandeur of the antediluvian world, yet we cannot suppose that Noah and his family were ignorant of the arts and sciences taught before that event. Accordingly we find, that tradition carries back the invention of many arts to the period when that patriarch lived and walked upon the earth; and we undoubtedly see in him the original of more than one of the deities of Egypt and of Greece.

The Deluge, according to Archbishop Usher, took place A. M. 1656, and 2348 years B. C. The first settlement of the sons of Noah after the waters had passed from the face of the earth, was made in the plains of Shinar, part of the ancient Mesopotamia, the modern Diarbekr. From this spot, population, learning, and intelligence were diffused over the globe; and the first migration of the patriarch's descendants is supposed to have

* Those who have no means of seeing Padre Martini's work, which is rather scarce, may consult an able analysis of it in the *Quarterly Musical Magazine and Review*, vols. viii. and ix.

taken place about 2281 years B. C., when several of the younger branches of the family of Ham, if not Ham himself, travelled westward and southward, and settled in Phœnicia and Egypt, taking with them to the latter country, according to some authorities, the patriarch Noah. Others, soon after, migrated to the east, and the empires of Assyria, of Babylon, of India, and of China, with the kingdom of Elam, or Persia, were founded and flourished; and in them the arts and sciences were assiduously cultivated, and advanced to a high pitch of perfection, when the rest of the world remained in a state of barbarism and ignorance.

The Egyptians are generally looked upon as the fountain from whence the arts and sciences were diffused over the greater part of Europe. To them the invention of many arts, amongst others, music, is ascribed; and, though it is probable that the practice of it was simultaneous in several countries, and its invention, therefore, cannot, with propriety, be ascribed to any one man, or to any particular nation, yet as there must have been a beginning made somewhere, (and we know of no country which has higher claims to antiquity than Egypt,) we shall endeavour, first, to trace the faint records of the science, which are to be found in the early annals of a land once so renowned, and which is likely, under its present enterprising ruler, to occupy again a conspicuous station amongst the nations of the earth.

It is quite impossible to unravel the tangled web of tradition in which the ancient history of Egypt is involved. That there were extant

at one period records extending up to its earliest existence, is highly probable; but these were destroyed by Cambyzes, who, about 525 B.C. subdued Egypt, overthrowing the temples in which the records were deposited, and slaying the priests. In the absence of written authorities, all tradition points at Ham, or one of his sons, as the first who led a colony into Egypt; and some writers suppose that Noah reigned there, identifying that patriarch with Osiris, to whose secretary, Hermes Trismegistus, *i. e. thrice illustrious*, Apollodorus* ascribes the invention of music. The following is his account of the circumstance which led to the discovery of this enchanting art; and though the art itself certainly did not owe its origin to the encounter of Hermes with the shell of the tortoise, it is not improbable that the invention of the lyre may be attributed to some such adventitious cause:—
“The Nile having overflowed its banks at the periodical period for the rise of that wonderful river, on its subsidence to its usual level, several dead animals were left on the shores, and amongst the rest, a tortoise, the flesh of which being dried and wasted in the sun, nothing remained within the shell but nerves and cartilages, which being tightened and contracted by the heat, became sonorous. Mercury walking along the banks of the river, happened to strike his foot against this shell, and was so pleased with the

* Apollodorus was a grammarian of Athens; the author of several works not now extant; the most famous was his *Bibliotheca*, concerning the origin of the Gods, in twenty-four books, three only of which are now in being.

sound produced, that the idea of the lyre suggested itself to his imagination. The first instrument he constructed was in the form of a tortoise, and was strung with the sinews of dried animals." *

This is the account given by Apollodorus; though, judging from analogy, it might be supposed that the invention of the flute, or pipe, would precede that of the lyre; and some authors affirm that this was the fact. Athenæus† quoting from Juba's‡ *Theatrical History*, ascribes the

* Whilst some writers identify Osiris with Noah, (who died B. C. 1998,) we find others making him contemporary with Moses; and Sir Isaac Newton places him only 956 years B. C. The first opinion is the most probable. There were two Hermes; one Trismegistus, mentioned in the text; the other, as appears from a passage in Cedrenus, was no other than the patriarch Joseph. Admitting the identity of Noah and Osiris, the tradition that music was invented by Hermes, or Mercury, may well be accounted for. As already observed, Noah was doubtless versed in all the antediluvian arts and sciences, and would, of course, communicate a knowledge of them to his family and dependants.

† Athenæus was a Greek grammarian, born at Naucratis in Egypt, in the third century; he was one of the most learned men of his time; but none of his works are now extant, except his *Deipnosophist*, i. e. the sophists at table. There is a great fund of facts and quotations in this work, no where else to be met with, which renders it very agreeable to the admirers of antiquity.

‡ Juba the second, king of Numidia, who was led captive to Rome by Cæsar, but subsequently restored by Augustus to all the territories which his father had possessed. He wrote a *History of Rome*, in Greek, of which only a few fragments remain. His other works, one of which was on the drama, are entirely lost.

invention of the flute to Osiris himself; and Kircher supposes, that the Egyptians very early formed flutes and pipes from the rushes which grew upon the shores of the Nile. The instrument thus formed would be the *Monaulos*, or single pipe, which was undoubtedly originally a reed; but they had also the *Photinx*, or crooked flute, an instrument shaped like a bull's horn; the idea of which, Dr Burney imagines, was "not only suggested by the horns of dead animals, but that the horns themselves were long used as musical instruments." These flutes were employed in the religious worship of the Egyptians. Apuleius* says, that "the flute players consecrated to Serapis, often repeated upon the *crooked flute*, turned towards the right ear, the airs commonly used in the temple."† Besides the flute, the trigonum, or triangular harp, an instrument said to be of Phrygian invention, and the psaltery, were subsequently used in the worship of Apis.

Another very ancient Egyptian instrument was the *Sistrum*. This was of an oval shape, and made of a sonorous plate of metal; the upper part adorned with three figures, a cat with a human face in the middle, the head of Isis on the right side, and that of Nephthys on the left. The circumference was pierced with different opposite holes. Through these, many rods, of the same metal as the instrument, were passed, which crossed its smallest diameter. These rods were,

* A platonic philosopher, who lived in the second century, under the Antonines, and was born at Madaura, a Roman colony in Africa.

† *Metamorph.* lib. xi.

terminated in hoops at their extremities, and had several rings placed upon them. On the lower part was a handle by which the instrument was held, and by shaking it musical sounds were emitted. It served instead of a trumpet in war. Virgil describes Cleopatra as using it for a signal. Count Caylus describes a small bronze sistrum, well preserved, whose height is only seven inches. It is crowned by a cat feeding two kittens.

The question as to the number of strings in the original harp, or lyre of Hermes, has been a subject of much controversy. Some writers assert that there were only three, corresponding to the seasons of the year which the Egyptians recognized, *i. e.* winter, spring, and summer. These three strings produced an acute, a mean, and a grave sound,—the grave answering to winter, the mean to spring, and the acute to summer. Others contend, that the lyre had four strings: the interval between the first and fourth being an octave; the second a fourth from the first; the fourth the same distance from the third; and that from the second to the third was a tone.* Others, again, contend, that the Hermean lyre

* It must be observed, that where the measures of intervals are assigned, they include the two extreme terms, in this respect assimilating with the phrases of physic, "as physicians say a tertian ague, which yet cometh but every second day; and a quartan, whose access is every third day, (because they count the first-fit day for one;) so do musicians call a third, a fourth, and a fifth, (which yet are but two, three, and four notes from the ground,) because they account the ground itself for one."—*Principles of Music*, by CHARLES BUTLER. 4to. London, 1636. p. 52.

had seven strings ; but this discrepance is very likely to have arisen from confounding the lyres of the Egyptian and Grecian Hermes, or from adverting to the state of the instrument at different periods.

There is as little agreement amongst ancient writers with regard to the form of the lyre, as there is respecting the number of its strings. There are drawings of it, and remains of sculpture, on which its figure exists in various shapes, some resembling the front part of the head and horns of a bull, others the shell of the tortoise. Most probably its shape varied, according to the taste or caprice of the maker, or the nature of his materials.

Hermes is said not only to have been the inventor of the lyre, but also of a system of music adapted to it ; and among the works which the Egyptians ascribe to him, was one on the *Nature and Properties of Sounds, and the use of the Lyre*. For a considerable period, the practice of music was confined to the priests, and appropriated exclusively to religious and solemn occasions. The theory and practice of the art subsequently were generally diffused amongst the Egyptian people ; but, according to Plato, they were restricted, by their laws, to certain fixed melodies, which they were not permitted to alter ; and as they had no musical characters, the transmission of these melodies was accomplished by the ear only. Under all these disadvantages, however, there can be no doubt but that the science flourished, and that new instruments were added to those already in use, which—the lyre especially—were greatly improved.

In a sepulchre at Thebes, which is said by tradition to be that of one of the first kings of the country, there was, some years back, the picture of a man *al fresco*, playing upon the harp. Of this instrument Mr Bruce took a drawing, which he sent, with a description, to Dr Burney.* Both the figure and description appear in the first volume of the learned Doctor's *History of Music*.

The instrument would appear to have been about six feet and a half high, and is of a very elegant form. It wants the fore piece of the frame opposite the lower string; the back part is the sounding board, and it has thirteen strings. The workmanship is most elegant; and Mr Bruce imagines it to be the Theban harp before and at the time of Sesostrius. On this harp, Mr Bruce remarks:—"It overturns all the accounts of the earliest state of ancient music and instruments in Egypt, and is altogether, in its form, ornaments, and compass, an incontestable proof, stronger than a thousand Greek quotations, that geometry, drawing, mechanics, and music, were at the greatest perfection when this harp was made; and that what we think in Egypt was the inven-

* Dr Charles Burney was born at Shrewsbury, in 1726, where he began his musical studies under Mr Baker, the organist of the cathedral. He pursued his studies with great ardour for several years, and devoted his whole life to the improvement and elucidation of the science of music. He travelled over the greatest part of the continent, to collect materials for his *General History of Music*, a work which we prefer to Sir John Hawkins's more elaborate volumes. Besides several other works, he contributed the musical articles to Rees's Cyclopædia. The learned Doctor died in 1814.

tion of arts, was only the beginning of the era of their restoration."*

M. Denon has also furnished a number of engravings from the royal sepulchres west of Thebes, and from the temple of Tentyra. From the tombs of the kings he gives a group of three female performers, one of whom is playing upon an instrument resembling the theorbo. It appears to be tuned by means of pegs, like the modern violin. It is played with the fingers. The second is blowing a wind instrument, which is so much defaced, that we cannot tell what it is; and the instrument of the third is the harp. She is kneeling, and striking the instrument with both hands; the harp rises considerably above her, and has from fifteen to twenty strings. At Tentyra, M. Denon sketched a harp, the arch, or back of which is in the form of a serpent; the top surmounted by a human neck and head; the pedestal is an animal of the hare species, with

* In 1823, among other antiquities brought from Egypt, and deposited at Berlin, was an antique lyre, constructed of wood, in a tolerable state of preservation. Its base was a piece of wood, about seven inches in length, and five or six broad. On this was fixed a sounding chest of thin wood, fastened to the board, of about two inches in height. In the top of this chest were two rows of holes, thirteen in number; there being seven in the top row, and six in the bottom. From these holes the strings extended to the top of a wooden frame, which was formed by three pieces of wood, two of unequal lengths being fixed to the sides, terminating in an ornament resembling a horse's head: these were connected by a transverse piece, loosely fastened. The editor of the *Harmonicon*, describing this instrument, says, "Upon the whole, it seems to resemble the instrument which has been termed the harp of David."

its long ears bent back. It seems to have only four strings. In M. Denon's drawing, there is a representation of a man, playing on an instrument shaped like a half moon, with nine strings reaching from the two extremities of the crescent. It is placed on a stool before the performer, and played, like a harp, with both hands. Another performer has an instrument with four strings, exactly resembling a guitar, except in the neck, which is much longer, in proportion to the size of the instrument.

The Emperor Augustus brought to Rome, from Egypt, two obelisks, which are supposed to have been erected at Heliopolis, by Sesostris, About near four hundred years before the
A. M. 2411. Trojan war. On the largest of these is represented a musical instrument, with two strings, and a neck to it, of which Dr Burney has given an exact *fac simile* in the first volume of his valuable *History of Music*. It resembles the guitar-shaped instrument above described. By means of its long neck, though possessing only two strings, it was capable of producing a great number of notes. If the "strings were tuned fourths to each other, they would furnish that series of sounds called by the ancients *heptachord*, which consisted of a conjunct *tetrachord*, as B, C, D, E; E, F, G, A; and if tuned fifths, an octave, or two disjunct *tetrachords*, would be produced:" an advantage none of the Grecian instruments seem to have been possessed of for ages after this column was erected.

"This instrument, therefore, is not only a proof," as Dr Burney observes, "that music was cultivated by the Egyptians, in the most remote

antiquity, but that they had discovered the means of extending their scale, and multiplying the sounds of a few strings, by the most simple and commodious expedients.

“Proclus tells us, ‘that the Egyptians recorded all singular events, and new inventions, upon columns, or stone pillars.’ Now, if this be true, as the guglia, or great obelisk, is said to have been first erected at Heliopolis, in the time of Sesostris, it will in some measure fix the period when this *dichord*, or two-stringed instrument, was invented.”*

The mention of the timbrel and the trumpet, as being in use by the Israelites almost immediately after their deliverance from Egypt, shews, that these instruments were also known in the latter country. The trumpet is supposed to have been the *Buccina*, which Festus describes to be a crooked horn. Another instrument, of which we find frequent mention, is the *Cithara*, the precise structure of which is not known. Some think it resembled the Greek delta (Δ), and others, that it was shaped like the half-moon; an opinion rendered highly probable, from the instruments of that shape sculptured on the tombs at Thebes, and engraved in Denon’s work. At first, it appears, it had only three strings; but the number was increased at different times to eight, nine, and lastly to twenty-four. It was used in entertainments and private houses, and played upon with a plectrum, or quill, like the lyre.

The loss of the ancient Egyptian music, and of the Theban harp, was owing to the want of

* *History of Music*, vol. i. p. 197.

musical characters, (that people, as already observed, knowing nothing of notation, and their melodies being purely traditional,) to the devastation of invading armies, and to the slavery imposed by conquest. Five hundred and twenty-five years B. C., the Egyptians were subjugated by Cambyses; and, from that period, they have always been under a foreign yoke. After the establishment of the empire of the Ptolemies, the hieroglyphics, in which their ancient records were written, gradually became unintelligible to the Egyptians themselves; and the memory of their ancient greatness, and their ancient learning, and proficiency in the elegant arts of civilized life, was lost. The first three of the Ptolemies, Ptolemy Soter, Ptolemy Philadelphus, and Ptolemy Euergetes, were munificent princes; and under them music was greatly cultivated and encouraged; but it was Grecian music; and the arts and philosophy of that people supplanted those of Egypt. The public performances were then on a splendid scale; and Athenæus, in a description which he gives of a Bacchanalian festival, celebrated by Ptolemy Philadelphus, tells us, that more than six hundred musicians were employed in the chorus; and that there were no less than three hundred performers on the *cithara*.*

The *Hydraulicon*, or water-organ, an instrument which was played, or at least blown by water, is said, by Athenæus, to have been invented in the time of the second Ptolemy Euergetes, by Ctesibius, a native of Alexandria. Vitruvius

* Lib. v.

gives us a description of one of these instruments, but it does not enable us to ascertain its precise nature, nor even whether it was played with the fingers, by means of levers or keys—a subject which has been much disputed.* The seventh Ptolemy, we are told by the same author, † put to death a great many of the citizens of Alexandria, and banished others, for their attachment to his brother, from whom he had usurped the crown; and he replaced them with grammarians, philosophers, geometricians, *musicians*, schoolmasters, painters, physicians, and others, from Greece, who contributed greatly to the propagation of knowledge throughout Egypt: and to this time it is, if ever, that we must refer the assertion of the Deipnosophist in Athenæus, who says, “It does not appear by the writings of any historian, that there ever was a people more skilled in music than those of Alexandria; for the most wretched peasant or labourer amongst them is not only able to play upon the lyre, but is likewise a perfect master of the flute.” ‡ The father of Cleopatra, the last of the Ptolemies, was extremely attached to the flute; and was, in consequence, termed *Auletes*, or the *flute-player*. After Egypt became

* In the collection of antiquities bequeathed by Christina, Queen of Sweden, to the Vatican, there is a large and beautiful medalion of Valentinian, on the reverse of which is represented an hydraulic organ, with two men, one on the right, and one on the left, who seem to pump the water which plays it, and to listen to its sound. It has only eight pipes, placed on a round pedestal, and, as no keys or performers appear, it is probable that it was played by mechanism.

† Lib. iv.

‡ Lib. iv.

a Roman province—after the captivity of Cleopatra terminated its empire, and its history—the cultivation of music was neglected; and it was finally prohibited by the government: and Strabo says, “the sound of instruments was not heard in their temples, but their sacrifices were made in silence.”

Since that period, the music of Egypt has been the music of its various masters; and at present it appears to partake of the properties of that of Turkey and Arabia. The drum, tambarine, and Moorish flute, are the instruments most generally used; nor are the violin and guitar unknown.*

The *Almé*, or dancing girls, perform to their own singing, and also to the sound of the double reed, and of a kind of drum open at one of the extremities, and shaped like a bell. In Cairo, they use the castanets, and also a hautboy, or kind of flute, as well as the tambarine; and it does not appear that any other instruments are known. Volney and Savary describe these *Almé*; the former condemning them for the wantonness of their exhibitions, and the profligacy of their manners: but Savary speaks of them with eloquence and warmth.

The Arabs of Egypt and Syria are passionately fond of music; and the traveller in those countries frequently hears sonorous and harmonious voices, giving utterance to love songs, or chanting the praises of Mohammed from the minarets, which, in the depth of night, has a peculiarly grand

* “[At Dendera] I observed a party of well-dressed Turks, one of them was playing a guitar. A Turk and a guitar!”—*Scenes and Impressions in Egypt*.

effect. A late traveller assures us, that the modern Egyptian performers make use of very minute intervals, —singing passages of embellishment with a rapidity and volubility, the imitation of which would be found difficult, if not impracticable, to most European singers.

M. Denon describes a musical entertainment at Rosetta, which probably well enough illustrates the modern music of the Egyptians. He says, A band of martial music was stationed on one side, which consisted of short squeaking hautboys, small kettle-drums, and large Albanese drums. On the other were stationed violins, and singers, and in the middle, Greek dancers. As soon as the company was seated, the martial music commenced. A kind of leader of the band played alternately two different airs, which the other musicians repeated in chorus. The second measure was a true cacophony, a discordance of harsh sounds, as disagreeable to our ears, as it was enchanting to those of the Arabs. The leader of the band took up each of the airs with all the importance and enthusiasm of an *improvisatore*; and when his nerves appeared to be no longer able to support the energy of expression he tried to bestow on it, the chorus came to his aid. The violins, which were more tolerable, afterwards played an air, in the burden of which a small portion of melody was overcome by superfluous ornament. The nasal twangs of a singer were superadded to the fastidious softness of the semitones of the violins, which, constantly shunning the key-note, fell into the second of the key, and invariably terminated by the diesis, or imperfect semitone, immediately beneath the key-note, as

in the Spanish seguidillas. After this couplet, the violins took up the same strain, with new variations, which the singer disguised by a sharp movement, until he had entirely lost sight of the air, falling into the wild expression of sound, without harmony, and without principle.

CHAPTER III.

ORIENTAL MUSIC.

IN this and the following chapters, we purpose noticing the past and present state of music in Asia, as far as the scattered memorials which exist enable us to ascertain it. In Asia men first settled after the deluge; and there is no doubt but all learning and science came originally from the east. The Greeks derived their knowledge of music and other sciences from Phœnicia, Egypt, and Chaldea; and both the Chaldean and Egyptian philosophers are frequently mentioned with respect, and highly eulogized, by Greek and Roman writers. In this quarter of the globe, the empires of Assyria and of Babylon, the Medes and Persians, the Indians and the Chinese, were established, and flourished and decayed, whilst Europe was in a state of comparative barbarity: and amongst a rich and voluptuous people, addicted to pleasure and luxury, it is no wonder if music, which, as M. Rollin observes, gives a zest to such enjoyments, was in high esteem, and cultivated with great application. To trace the progress of this art amongst these nations in a regular gradation, and strictly chronological series, would be impossible; but as no people

have a higher claim to antiquity than the Syrians, Assyrians, Babylonians, Chaldeans, and Phœnicians, we commence with them; though, owing to that very antiquity, and the various changes the country has since undergone, we know less of the actual state of the arts and sciences in those empires, than in almost any other part of that vast continent.

That music was cultivated in Syria at a very early period, that both vocal and instrumental melodies were existing, and that it entered into the ceremonies of social life, we are enabled to ascertain from a single text of Scripture, that of Genesis xxxi. 27., in which Laban reproaches

Jacob for leaving him without giving
 A. M. 2265. previous notice of his intentions,—
 B. C. 1739.

“Wherefore,” says he, “didst thou flee away secretly, and steal away from me? and didst not tell me, that I might have sent thee away with mirth and with songs, with tabret and with harp?” This passage shews the antiquity of music amongst the Syrians; and there is no doubt that it was cultivated at an equally early period amongst the Assyrians, Babylonians, and Chaldeans. These nations, the most luxurious of the east, were possessed of several musical instruments, and had the means of conveying, by their aid and that of the human voice, the most delightful and grateful sounds to the ear. Dr Burney says, “A well-known passage in Daniel puts it out of all doubt that music was cultivated, and brought to a considerable degree of perfection amongst them, if we may judge by the number and variety of the instruments mentioned in it, of which the names of two occur for

A. M. 3424.
B. C. 580.

the first time in sacred writing,—
‘Nebuchadnezzar the king made an image of gold, whose height was threescore cubits, and the breadth thereof six cubits. Then an herald cried aloud, To you it is commanded, O people, nations and languages, that at what time ye hear the sound of the cornet, flute, harp, *sackbut*, psaltery, *dulcimer*, and all kinds of music, ye fall down and worship the golden image which Nebuchadnezzar the king hath set up.’”* The same writer observes, “So various have been the conjectures of commentators concerning the sackbut and psaltery, as they are called in the English version, that scarce any instruments have ever been heard of that have not furnished names for them. These learned expounders seem to advance opinions merely to confute them; and after carrying the reader into a sea of troubles, leave him without sail or rudder, to get out as well as he can.”†

Padre Martini imagines the term *dulcimer* to have signified a concert of instruments or voices, rather than any single instrument; and the *sackbut*, he thinks, was a wind instrument, formed of the root of a tree, and played upon by stops, like a flute. An ancient *sackbut* was, however, found in the ruins of Pompeii, and presented by the king of Naples to his present Majesty; from which it appears, that this instrument, so often mentioned in the sacred writings, resembled the modern trombone; the latter, in fact, was formed by the Italians upon the one they discovered in the ashes of Vesuvius, where it had been buried

* Dan. iii. 1—5. † *History of Music*, vol. i.

nearly two thousand years. "The possession of these two instruments, together with the reference of several passages in the sacred writings to the subject, are sufficient proofs of the cultivation of music amongst the Babylonians; and the Padre naturally supposes, that, as this people were every where celebrated for luxury and splendour, their music partook of the same character."*

The Assyrians invented the *Trigonum*, or *Triangulum*, a stringed instrument of a triangular shape, played upon with a plectrum. Some writers say, they also invented the Pandura, or Syrinx, though this invention is attributed, by Virgil and other writers, to Pan, one of the Greek sylvan deities. According to Juvenal, players on both wind and stringed instruments were to be met with in Syria.

Phœnicia was very early settled by a people whose fame has extended over all lands, owing to their skill in navigation, and their active encouragement of commerce. Their historian, Sanchoniathon, attributes the invention of music to a celebrated woman of this nation, named Sido; and it is certain that the science was cultivated amongst them. They had several instruments; one was called, after their country, *Phœnices*; they had also the *Naublum*, which was played upon at the feasts of Bacchus, and a kind of flute used at funerals. This instrument was of about a foot in length; it produced a wailing, mournful sound, and was called, in their own language, *Gingre*.

There were a number of other tribes in Asia,

* *Quarterly Musical Magazine and Review*, viii. p. 46.

such as the Edomites, the Amalekites, the Moabites, the Midianites, the Phrygians, the Lydians, the Etolians, the Ionians, the Dorians, &c. of whose manners and customs we know little; but we may presume, that they studied and promoted the science of music; for we find the names of the principal Grecian modes are derived from some of these countries. Indeed, Hyagnis, the Phrygian, is said to have invented the Phrygian mode, before the knowledge of music was carried to Greece by Cadmus.

CHAPTER IV.

ORIENTAL MUSIC.—THE MUSIC OF HINDOSTAN,
OR INDIA.

SIR WILLIAM JONES divides Asia into five great nations—the Indians, Arabians, Persians, Chinese, and Tartars; all of whom, except the last, have their characteristic and national music. In Tartary, he found few indications of musical knowledge; though some of the branches of that vast mother of nations undoubtedly possessed great skill in the science.

India is one of those countries which lays claim to a very high antiquity, and to a very early proficiency in the arts and sciences. M. Bailly supposes the Indians cultivated astronomy 3101 years before Christ. This computation, however, is irreconcilable with the commonly received opinion of the age of the world; and we merely allude to it as a proof, that the country which we now call Hindostan, was amongst the earliest settlements of the sons of Noah, and that a people, renowned for learning and intelligence, dwelt there. “India,” says Mr Orme, “has been inhabited, from the earliest antiquity, by a people, who have no resemblance, either in their figure or manners, with any of the nations

contiguous to them ;" and, as Sir William Jones observes, however degenerate the Hindoos may now appear, we cannot but suppose, " that, in some early day, they were splendid in arts and arms, happy in government, wise in legislation, and eminent in knowledge." We shall not, however, pursue the inquiry into their antiquity, nor into their proficiency in arts and sciences, except to give a sketch, as succinct as circumstances will allow, of their musical pretensions.

The Hindoos believe, that music was invented by Brahma himself, or by his active power Sere-swati, the goddess of speech ; and that their mythological son, Nared, invented the *Vina*, the oldest musical instrument in use in Hindostan,—which was also called *Cach'hapi*, or *Testudo*. Among inspired mortals, the first musician is believed to have been the sage Bherat, who was the inventor, they say, of *Natacs*, or dramas, represented with songs and dances, and the author of a musical system that bears his name. There appear to have been, in the ancient Hindoo music, four principal *matas*, or systems ; and almost every kingdom and province had a peculiar style of melody, and very different names for the modes, as well as a different arrangement and enumeration of them.

In the sacred books of the Hindoos, their ancient system of music is said still to be preserved. These, however, have never been translated ; and probably never will be : nor do we think they would repay the time and trouble which such a task would require. To the learned natives, however, the *theory* of the art appears to be known, though the *practice* is entirely lost.

The Hindoos have thirty-six ancient melodies,

of a very peculiar nature, called *raugs*, [or *ragas*] and *raugines*, [or *raginas*.] There are various popular traditions as to their origin; and many miraculous powers are assigned to them. "Of the six *raugs*," says Sir William Ouseley,* "the first five owe their origin to the god Mahadeo, who produced them from his five heads. Parbuttee, his wife, constructed the sixth; and the thirty *raugines* were composed by Brimha. Thus, of celestial invention, these melodies are of a peculiar genus; and of the three ancient genera of the Greeks, most resemble the *enharmonic*. A considerable difficulty is found in setting to music the *raugs* and *raugines*; as our system does not supply notes, or signs, sufficiently expressive of the almost imperceptible elevations and depressions of the voice in these melodies; of which the time is broken and irregular, the modulations frequent, and very wild. Whatever magic was in the touch, when Orpheus swept his lyre, or Timotheus filled his softly-breathing flute, the effects said to have been produced by two of the six *raugs*, are even more extraordinary than any of those ascribed to the modes of the ancients. Mia Tousine, a wonderful musician in the time of the Emperor Akber, sung one of the night *raugs* at mid-day: the powers of his music were such, that it instantly became night; and the darkness extended in a circle round the palace, as far as the sound of his voice could be heard." Another of these *raugs*—the *raug dheepuck*—possessed the singular property of occasioning the destruction by fire of whoever attempted to sing it. Akber

* *Oriental Collections.*

is said to have commanded one of his musicians, named Naik Gopaul, to sing it; and he, obliged to obey, repaired to the river Jumna, in which he plunged himself up to the neck. As he warbled the wild and magical notes, flames burst from his body, and consumed him to ashes! The effect of a third—the *maig mullaar raug*—was to produce immediate rain; and tradition says, “a singing girl once, by exerting the powers of her voice in this raug, drew down from the clouds timely and refreshing showers on the parched rice crops of Bengal, and thereby averted the horrors of famine from the *paradise of regions*.”* Of course, no traveller now meets with singers possessed of these wonderful properties; but if he inquire for them in the west of India, he is told they are to be found in Bengal: in Bengal, the inquirer is sent back to the west of India on the search.

The ancient musical instruments of India were of the lyre, the flute, and the drum kind: and it would appear that the violin was in use in some parts as far back as the early part of the seventeenth century.

“In a collection of Voyages and Travels, collected for the library of Lord Orford, there is one entitled, ‘A true and almost incredible report of an Englishman, that, being cast away in the good ship called the Ascension, in Cambaya, the farthest part of the East Indies, travelled by land through many unknown kingdoms,’ &c. &c., by Captain Corvette, 1607-8; which contains many curious particulars of the people amongst whom

* Sir W. OUSELEY's *Oriental Collections*, vol. i. p. 74.

he was thrown; and, what is to our purpose here, contains a passage, clearly describing the existence of the ancient violin. He arrives at Buckar, 'standing on an island, in a gallant fresh river,' where dwelt a people called the Bullochies, 'men-eaters,' and worshippers of the sun. The adjoining country of the Puttans was little better, for they met the travellers *with fiddles in their hands*, as if to welcome them, yet robbed and nearly murdered them."*

Francis Fowke, Esq. in a letter to Sir W. Jones, describes an Hindoo instrument called the Been, (or *vina* before mentioned,) which is similar in construction to the Spanish guitar. "The style of music," he says, "on this instrument, is in general that of great execution; I could hardly ever discover any rational air, or subject. The music seems to consist of a number of detached passages, some very regular in their ascent and descent; and those that are played softly, are both uncommon and pleasing. The open wires are struck from time to time in a manner that I think prepares the ear for a change in the modulation, to which the uncommonly full and fine tones of these notes greatly contribute; but the ear is always disappointed." He adds, "were there any other circumstances respecting the Indian music which led to the supposition, that it has at some period been much superior to the present practice, the style, scale, and antiquity of this instrument would, I think, greatly confirm the supposition."

There is an excavation at Mahabalipatam,

* *Quarterly Musical Review.*

described by Mr Goldingham, in the *Asiatic Researches*,* which he imagines was originally intended, as it is now used, “as a shelter for travellers. A scene of sculpture fronts the entrance, said to represent Crishna attending the herds of Ananda. One of the group represents a man diverting an infant by playing on a flute, and holding the instrument as we do.” In the same papers there is an account of the pagoda at Permuttum, on which there are several groups of sculptured figures; one of which represents two camels, “with a person on each, beating the naqua, or great drum.”†

What we have hitherto said, must be considered as referring chiefly to the ancient music of Hindostan. Of the modern Hindoo music, and the sensations it excites, as Sir William Ouseley remarks, we can speak with greater accuracy. It is of the *diatonic* genera; and “many of the Hindoo melodies possess the plaintive simplicity of the Scotch and Irish; and others a wild originality, pleasing beyond description. Counterpoint seems not to have entered, at any time, into the system of Indian music. It is not alluded to in the MS. treatises which I have hitherto perused; nor have I discovered that any of our ingenious Orientalists speak of it as being known in Hindostan.”‡

Sir William Jones says, “The Hindoo system of music has, I believe, been formed on truer principles than our own; and all the skill of the native composers is directed to the great object

* *Asiatic Researches*, vol. v.

† *Ibid.* p. 313.

‡ *Oriental Collections*.

of their art, *the natural expression of strong passions*, to which melody, indeed, is often sacrificed, though some of their tunes are pleasing even to an European ear." * If we do not admit Sir William's eulogy in the fullest sense, we must certainly allow, that many of the Hindoo airs possess great merit. Dr Crotch has inserted several of them in his "Specimens of various styles of Music;" some of which are original in their formation, and others are marked by a peculiar and pleasing tenderness. It would appear, that music is generally cultivated in India; and in central India, according to Sir John Malcolm, most of the villages have attached to them men and women of the Nutt or Bamallee tribes, who appear to be a kind of wandering gipsies, and have attached to them rude musicians and minstrels, whose music and songs form the chief entertainment of the peasantry. These musicians are divided into two classes, Chârims and Bhâts; they boast of a celestial origin, and exercise an influence of a very powerful description over the people.

In an account of Penang, given by Wilkinson in his "Sketches of China," it appears, that the inhabitants cultivate a species of extempore song, rudely imitative of the art of improvisatizing, so well known in Italy. "Upon entering one of their boats, you immediately become a subject for their panegyric and eulogium; and every part of your dress is severally described and sung in chorus by the sable songsters, in their savage polacca, which, although possessing more discord

* Sir WILLIAM JONES's *Second Anniversary Discourse before the Asiatic Society of Calcutta*. Works, vol. iii. p. 17.

than harmony, has a kind of melancholic dissonancy, not altogether unpleasing to the ear.”*

“The Hindoos have a gamut, consisting of seven notes like our own, which, being repeated in their several *ast’haus*, or octaves, form a scale of twenty-one natural notes. The seven notes which form the gamut are expressed *sa, ra, ga, ma, pa, da, na*; or *fa, ri, ga, ma, pa, sha, ni*; and, when written at length, stand thus: *kau-ledge; rekhub; gundhaur; mud, dhum; punchum; dhawoth; neekhaudh*. Of these seven words, (the first excepted,) the initial letters are used, in writing music, to express the notes. Instead of the initial of the first, or lowest *kauredge*, that of the word *sur* is used, which signifies, emphatically, the *note*, being, as it were, the foundation of the others, and named *swara*, or the *sound*, from the important office which it bears in the scale.”†

Sir William Jones says, “As to the notation, since every Indian consonant includes, by its nature, the short vowel *a*, five of the sounds are denoted by single consonants, and the two others have different short vowels taken from their full names; by substituting long vowels, the *time* of each note is doubled, and other marks are used for a further elongation of them. The octaves above and below the mean scale, the connexion and acceleration of notes, the graces of execution, or manner of fingering the instrument, are expressed very clearly by small circles and ellipses,

* Letter on ‘Oriental Music,’ in the *Quarterly Musical Review and Magazine*, vol. viii. p. 20.

† Sir WILLIAM OUSELEY’S *Oriental Collections*, vol. i. p. 76.

by little chains, by curves, by straight lines, horizontal or perpendicular, and by crescents, all in various positions. The close of a strain is distinguished by a lotus flower ; but the time and measure are determined by the prosody of the verse, and by the comparative length of each syllable, with which every note, or assemblage of notes, respectively corresponds. If I understand the native musicians, they have not only the chromatic, but even the second, or new enharmonic genus."*

The regular gamut of the Hindoos applies very nearly to our major mode ; *ut, re, mi, fa, sol, la, si, ut*. When the same syllables are applied to notes, which compose our minor mode, they are distinguished by epithets expressing the change.

The Hindoos reckon twenty-two *s'rati's*, or quarters and thirds of a tone, in their octave. Their modes are very numerous ; in the days of Crishna, they say they amounted to sixteen thousand. One of their musical authors, Soma, enumerates nine hundred and sixty possible variations of the musical scale ; but he selects from them, as applicable to practice, only twenty-three primary modes. It should be observed, that the Hindoo word *raga*, which is rendered mode, properly signifies a passion, or affection of the mind ; each mode being intended, according to Bherat's definition of it, to move one or other of our simple or mixed affections.

Mr Paterson, in his notice of the " Gammas, or Musical Scales of the Hindoos," expresses an

* *On the Musical Modes of the Hindoos*. Works, vol. iv. p. 157.

opinion, that the ancient Hindoos were confined, in their music, to thirty-six melodies, viz. "the six ragas, and thirty raginas," which were fixed respectively to particular seasons of the year, and times of the day and night, and probably were, in early times, applied to the service of different deities. Now the Hindoos would consider a performer who sung a raga out of its appropriate season, as an ignorant pretender to the character of a musician.

The principal instruments in use in modern Hindostan, are the *tamboura*, which has a body formed of a gourd, with a long neck, or finger-board, and three strings, two of which are tuned in unison, and one an octave below. These strings are struck with a plectrum, shaped like a heart. The *sauringas*, or *syringas*, resemble an European violin. The strings are of gut; they are sometimes four, and sometimes five in number; and they are tuned in fourths, played with a bow, and stopped on the finger-board in the manner of a violin; the Cashmeerian *sauringas* are larger, and are held and played in the manner of that instrument. The Hindoo *cithara* is furnished with wires, and is played with a bow. The common pulsatile instrument in use is a small *kettle-drum*. Two of these instruments are fastened to the sash which goes round the waist, and are beaten with the fingers, both hands being used.

In those parts of India which are under British dominion, the same style of music is cultivated which is current in the mother country; and Calcutta, in particular, has been visited by some distinguished artists, both vocal and instrumental. The orchestra of the theatre in that city, in 1824,

consisted, besides the violins, of a double bass, two violoncellos, two bassoons, two flutes, two clarionets, two horns, two trumpets, and kettle-drums. It was under the direction of Mr Delmar; and the most distinguished amongst the singers were Dr Wilson, Mr and Mrs Bianchi Lacy, with Mesdames Cooke, Kelly, and Miss Williams. Concerts were given, sometimes by foreigners, but generally by Englishmen, the price of admission being sixteen rupees. The charge of the higher class of professors for lessons, was from eight to sixteen rupees.

CHAPTER V.

ORIENTAL MUSIC.—CHINESE MUSIC.

THE materials for giving a history of music in China are not very numerous, and those which do exist are scattered through a number of volumes, many of them not within the reach of the general reader. Tradition carries the origin of the science back to a very early age, some writers ascribing its invention to *Fo Hi*, their first prince, (contemporary with, and by some thought to be, no other than Noah,) who is said, by M. Gognet, in his *History of China*,* to have “made a beautiful lyre, and a guitar, adorned with precious stones, which produced a noble harmony, curbed the passions, and elevated man to virtue and heavenly truth.” Chao-Hao, and after him Confucius, greatly contributed to the improvement of music. The latter compiled a work on the science; but, according to M. Klaproth,† it was burnt by command of Shi-huang-ti, an emperor who flourished about 200 years B. C.

* M. Gognet calls the prince to whom he ascribes the invention, Chin-nong; but he appears to have been the same as Fo Hi.

† See *Asiatic Journal for November, 1823.*

Music was certainly held in great estimation amongst the early Chinese. It was called "the science of sciences;" the "rich source from whence all the others spring;" and Father Amiot, as well as others of the missionaries, speak quite in raptures of the Chinese skill in the art. The venerable father has written nearly a volume to prove, that Linghen Kouei (who is said to have lived one thousand years before Orpheus, and is recorded to have made use of the following remarkable words, "When I strike harmonious chords, the beasts of the field encompass me, leaping for joy,") was superior to Hermes Trismegistus, and that the *kin* of Pin-mou-kai far excelled the lyre of Amphion. Still Amiot confesses, that their music was figurative and metaphorical, and that it consisted of sounds as *silent* as those of the spheres—an odd quality for music.

It would be a useless task to inquire into the truth of these hyperbolical accounts of the excellence of the ancient Chinese music, for no means exist either of verifying or refuting them; but coming to a more modern date, there is, in a scarce book, entitled "The History of that Great and Renowned Monarchy of China, by F. Alvarez Semedo," an account of music and musical instruments, which is very curious. He mentions the ancient reputation in which the art was held, and says, that one of the chief things Confucius took pains in, was, to have the people instructed in music. The ancient books which treated of the art, however, were lost, and "the music which they have at present," says the father, "is not much esteemed by the

nobility." The chief use they made of music was in their comedies ; and there were musicians who were sent for to their feasts ; and also itinerant minstrels, blind men, who went about the country, playing at feasts and festivals, marriages and birth-days. The priests also used music in their offices and mortuaries ; and this sacred music was not much unlike the *canto fermo* of the Romish church. They did not raise nor fall their voice immediately from one note to the next, or half-note, but to a third, or fifth, or eighth. They had twelve tones, six ascending and six descending ; and had five notes in singing, " like ours of *ut, re, mi* : " but in learning music, they made no use of signs, nor did they use lines in composing ; and their singing together was in unison, and not in harmony. Their best way of singing was with one voice, accompanied by a single instrument. Their first instrument was of metal, and contained " bells of all sorts, cymbals, sistræ," &c. The second was made of jasper, " like the Italian squadra,* excepting that the lowermost end is very large, and they strike or play upon it, as it hangeth up." They had also ordinary drums and kettle-drums, some of which they made very large ; an instrument resembling the viol, with silk strings ; and a violin of strings, played with a bow. Their principal three stringed instrument had seven strings ; and Father Semedo speaks very highly of its effects, " if the musician be skilful," but says nothing as to its species, whether it was of the harp or lute kind. They had also flutes, and an instru-

* This is the *kin* hereafter described.

ment formed of thin pieces of wood, which they laid together, and played "upon them all at once, like snappers, or castanets." Another instrument described by the father is evidently the syrinx, or Pan's pipe.

A traveller in 1696 (Dr John Francis Gerrelli Careri) thus describes the Chinese music of that period: "The Chinese musical instruments wholly differ from ours, as well in their shape as the manner of playing on them. And not to speak of those made of stone, brass, and of skins, extended after several manners, they have some of only one string, of three, and of seven, which are their lutes and violins; and another most ancient sort, partly like our harps; but their strings are not small guts, nor of metal, but of silk twisted. In their less noble sort of wind musicke, it may be said they have some excellency, if there can be any excellency in a sort of musicke which has not variety of tones, nor keeps any rule of time or notes, nor knows any rules of concord or harmony, or the difference of treble, alt, or tenor, base, and other varieties which compose the delight of musicke. So that sometimes 100 musicians are heard keeping the very same tone, and never parting from the same note."

The Chinese have made little improvement in music, since the time when Father Smedo and Dr Careri wrote. Their gamut is certainly the diatonic scale of the Greeks; it consists of five whole notes, and (contrary to Dr Burney's opinion) two semi-tones; and their melodies very much resemble those of Scotland. The Abbe Roussier, in the second article of his *Memoires*

sur la Musique des Anciens, mentions an old Chinese scale, of six notes, which Rameau has preserved. The Abbe and Rameau differ as to the nature of this scale, which, according to the latter, produces, by applying the numbers to ascending fifths, the Scottish scale, adding only a note to complete the octave, thus,—C, D, E, G, A, a. “The only specimen of Chinese music which Rousseau has given in his Dictionary, from Du Halde, seems to confirm,” in Dr Burney’s opinion, “Rameau’s scale; for, except in one passage, at the beginning of the third bar, when F natural comes in so awkwardly, as to raise a suspicion that it has been inserted by a mistake of the engraver, the *fourth* and *seventh* of the key are scrupulously mixed throughout; and nothing can be more Scottish than the whole cast of the air.”* Dr Burney says, that “all the specimens of Chinese melody which he had been able to collect were of this sort;” and Dr Lind, who had resided for some time in China, assured Dr Burney “all the melodies he had heard there bore a strong resemblance to the old Scots tunes.” The Doctor farther observes, that the octave produced by omitting the third note downwards in two tetrachords, as the second was omitted in the enharmonic of Olympus, gives exactly the Chinese scale of the Abbe Roussier, concluding as follows:—“The Chinese scale, take it which way we will, is certainly very Scottish. It is not my intention to insinuate by this, that the one nation had its music from the other, or that either was obliged to ancient Greece for its

* BURNLEY’S *History, Dissertation*, vol. i. p. 31.

melody, though there is a strong resemblance in all three. The similarity, however, proves them all to be more natural than they at first seem to be, as well as more ancient. The Chinese are extremely tenacious of old customs, and equally enemies to innovation with the ancient Egyptians, which favours the idea of the high antiquity of this simple music; and as there is reason to believe it very like the most ancient of the Greek melodies, it is not difficult to suppose it to be a species of music that is natural to a people of simple manners, during the infancy of civilization and the arts among them.”*

The Chinese have no staff, nor any marks or characters to denote the time, the key, the mode of expression, &c. Their scale for instrumental music is very imperfect; and their military and theatrical bands are horrid. The English officers who accompanied Lord Macartney on his embassy, compared the latter to “the confused jingle and jargon of Bartholomew fair;” and Mr Ellis says, “Myriads of cracked penny trumpets give the best idea of Chinese military music.”

The Chinese shewed the most marked indifference for English music when they heard Lord Macartney’s band, observing that it was not made for Chinese ears; and in this, as in other instances, they but follow the example of their ancestors: for Pere Amiot and Father Semedo notice their contempt for European music in their days. The former had two of Rameau’s best pieces, *Les Sauvages* and *Les Cyclopes*, played to them, and was surprised to find that

* *History, Dissertation*, vol. i. p. 35.

they made little impression upon the audience. Yet they seemed perfectly well aware of what ought to be the effect of music : for one of them said, after the performance was over, " Our melodies go from the ear to the heart, and from the heart to the mind ; we feel them ; we understand them ; but the music which you have just played we neither feel nor understand—it does not move us." He farther observed, " Music is the language of feeling ; all our passions have their corresponding tones and proper language ; and therefore music, to be good, must be in accord with the passion it pretends to express."

In this opinion of the excellence of their own music, too, the modern Chinese imitate those of the 17th century : for, when the English connected with Lord Macartney's embassy, on hearing the Chinese theatrical band, drove it from their doors, they were as surprised as we should be at hearing a man say he did not enjoy the performance of a Lindley, or the ravishing strains of a Paton.

It may be remarked, that Sir George Staunton appears to entertain rather a higher opinion of Chinese music than Mr Ellis and the majority of his companions. He says, they " have a vast variety of musical instruments, formed upon the same principles, and with a view to produce the same effect, as those of Europe." " At Zhe-hol," he says, " the singers had such a command over their voices, as to resemble the musical glasses at a distance ;" and adds, " the judges of music among the gentlemen of the embassy were much pleased with their execution."

Music forms a component part of the Chinese

drama; and Bishop Hurd notices the songs with which their plays are interspersed, as affording rather a remarkable "coincidence between the Chinese and the Grecian models;" and as "somewhat resembling in character the ancient chorus." * All their poetry, too, is recited in a kind of measured recitative. The Chinese do not, however, employ music in their dramas and theatrical representations merely as the means of amusement. It is only when the author has reached the paroxysm of passion, that he calls it in to his aid, in order that he may give force to his words, which, of themselves, would be inadequate to the expression intended to be conveyed. † Sir George Staunton says, that at Turon, in Cochin-China, the embassy attended the performance of "a kind of historical opera, in which were the recitative, the air, and the chorus, as regular as upon the Italian stage. Some of the female performers were by no means despicable singers."

As to the musical instruments in use among the Chinese, it may be observed, in addition to what has been already quoted from Father Semedo, and Dr Careri, that the most ancient instrument upon record is the Chinese *bisen*, in form of an egg, pierced with five holes, without reckoning the embouchure; three at the bottom, and two at the top. Père Amiot pretends to trace this instrument 3000 years before the Christian era. He speaks very highly of the *kin* and the *chè*. Of the latter he said, that we had no instrument in Europe which deserved to be

* *Discourse on Poetical Imitation.*

† "*A Voyage to China*," by TIMBOWSKI.

preferred to it. They are both stringed instruments; the former having seven, and the latter twenty-five strings, made of silk.

Dr Burney mentions only one Chinese instrument, which he saw at Paris, in the possession of the Abbé Arnaud. It had no semi-tones; and was a kind of *sticcado*, consisting of bars of wood of different lengths, as sonorous as if they had been of metal. These were placed across a hollow vessel, resembling the hull of a ship. The compass was two octaves. The Chinese have, however, a great variety of instruments. The women play generally upon wind instruments, such as pipes and flutes; the favourite instrument of the men is something like a guitar: kettle-drums and different sized bells constitute part of their sacred music. They have also an instrument called the *kin*, which consists of stones cut into the shape of a carpenter's square, each stone suspended by the corner in a wooden frame: it is played by being beat with a round mallet like a gong, which latter is also a Chinese instrument. They have several species of flutes, and also various stringed instruments of the lute and guitar kind; the bellies of some of these are formed of a gourd, or pumpkin. The *Ching*, however, appears to be the most pleasing to European ears. It is a beautiful instrument, which has a gourd or bamboo for its basis, and represents, in the arrangement of its reeds, or bamboo pipes, the column of an organ. It has from thirteen to nineteen pipes, which speak either by blowing or inhaling, so that a tone may be continued to any length. It never speaks till a hole is stopped, and as many ventages as are covered by the

fingers, so many sounds will be produced. Duets may, therefore, be played on a single instrument, or even chords, which, if harmonically proportioned, like the tones of our instruments, would greatly delight ears well organized. Its tone is more sweet and delicate than that of any of our wind instruments. It is not loud enough for a theatre or concert-room ; but in a small apartment of a mansion, if cultivated by a musician of taste and science, it might be made the most exquisite and captivating of instruments.

CHAPTER VI.

ORIENTAL MUSIC.—THE MUSIC OF THE PERSIANS
AND TURKS.

THERE are few or no materials now in existence for giving a history of the ancient state of the art in Persia, though there is great reason to think that it was more generally cultivated, and brought to a much higher state of perfection before the conquest of that country by the Mahometans, in the seventh century, than it has been since that era.* One consequence of that event was, the destruction of the arts and literature of the Persians. “Haji Khalfa informs us, that, when the Musselmans conquered Persia, Saad, the son of Abu-wakhas, wrote to Omar, (who was the second caliph after Mahomet,) to be allowed to send a number of books to him. Omar’s answer was, to throw them into the water, as useless to the faith. They were all burned; and thus, says Ebu Khaldun, perished the sciences

* An Arabian treatise on music says, that “before the Islam, music flourished in many empires, and above all in that of Persia, where the Kosroes gave it encouragement.”

A. D. 643. of the ancient Persians."* This order was so completely executed, that the only work in which the subject of music is discussed now known to exist in the Persian language, is one entitled *Heela Imaeli*, mentioned in a catalogue of MSS. appended to Mr Fraser's History of Nadir Shah. The third part of this book treats of musical instruments. Being without date, we cannot, however, fix the time of its production; and we must follow other guides in our notices of music in Persia.

Music, vocal and instrumental, is said to have been introduced into Persia by Gjemshid, or Giamschid, the fifth sovereign of the first, or Pischdalian dynasty; and Nizami, a Persian writer, mentioned by Sir William Jones, celebrates the music of the ancient Persians. He describes, with great animation, the musical entertainments of Parviz, one of the Persian monarchs, who flourished about A. D. 590, as being in a style of great magnificence. Anim, a writer and musician of Hindostan, says, that the seven primary modes were in use before the reign of Parviz; and Sir William Jones says, the Persians have eighty-four modes, "which they distribute, according to an idea of locality, into twelve rooms, twenty-four recesses, and forty-eight angles, or corners."† The principal modes, like those of the Greeks, are denominated by the

* "On the Sacred Books and Religion of the Parsis," in a letter from William Erskine, Esq. to Sir John Malcolm; inserted in the Transactions of the Literary Society of Bombay, ii. 307.

† On the Musical Modes of the Hindoos. Works, iv. 178.

names of different countries or cities ; as the mode of Ispahan, the mode of Irak, the mode of Hejaz. " Whether these modes, like ours, mean a succession of sounds, relating, by just proportions, to one principal note, or only a particular sort of air, it has not," says Sir William Jones, " been in my power to learn. If we may argue from the softness of the Persian language, the strong accentuation of the words, and the tenderness of the songs which are written in it, we may conclude, that the Persians must have a natural and affecting melody, which is, certainly, true music; but they seem to be very little acquainted with the theory of that sublime art."

M. Taugoin, in his " Journey in Persia," describes the " funeral games" of the Persians, in which music is a prominent feature. These games are called the Tazies, or Desolations ; and they were instituted in memory of the martyrdom of the Imans Hassan and Hussein, the sons of Ali. M. Taugoin says, " it is very difficult to give an exact description of such a spectacle, even after having seen it. The object of these tazies is to remind the people of the martyrdoms of Hassan and Hussein, sons of Mahomet ; both perished at Kerbeles, in a great battle against the false Caliph Yezid. This festival commences on the first of Mourazzen. During those days of mourning, all the mosques are hung in black, the public squares and crossways are covered with large awnings, and at regular distances are placed stands, ornamented with vases of flowers, small bells, and arms of every kind. The Mollahs, stationed in pulpits, sing, in a mournful voice, sacred hymns and lamentations, and the whole

auditory respond to them with tears and deep sighs. During this extraordinary festival, there appeared two great mosques of gilt wood, carried by more than 300 men; both were inlaid with mirrors, and surmounted with little minarets. Children, placed in the galleries, sang sacred hymns, the soft harmony of which agreeably recompensed the spectators for the frightful shoutings they had heard just before."

Of the general music of the Persians, the same writer thus speaks:—"Music has many charms for them; but it is still in its infancy among them, like many other arts. It is, however, softer than that of the Turks; and the Persian singing, frequently accompanied with what we call the shake, has less monotony than that of their Turkish neighbours. The Nei, a kind of flute, when played by an able musician, is not deficient in a certain kind of harmony, and [is] far preferable to the soporific virtue of their stringed instruments. As to their military music, it is impossible, I believe, to find any that is more truly barbarous. Figure to yourself the united sounds of many trumpets, of eight or ten feet in length, in which the performers blow until they are breathless; to this add drums and kettle-drums, and you will have but a slight idea of the horrible din daily heard at the king's palace; indeed all the city resounds with it. These military concerts, executed at the summit of a high tower, are one of the prerogatives of the king, and the princes of the royal family; they are renewed every morning at sun-rise, and in the evening at sun-setting."

The Kurduis, a part of the military force of

Persia, have bands, whose instruments are "little drums fastened to the saddle of their horses, and a species of clarionet, of a harsh, squeaking tone."*

It is singular that the frontispiece to M. Taugoin's work, representing the interior of an harem, and consisting of six female figures, should exhibit two of them as playing before the Sultana, one on a kind of tambarine, and the other on a guitar; whilst Sir R. K. Porter, who penetrated into the harem of the Shah, did not find there a single musical instrument.

Music forms a part of the nuptial ceremonies of the Persians. Sir R. K. Porter tells us, "that the lady," in the morning of the wedding-day, "is led to her future apartments, accompanied by her female relations and waiting-maids. Her friends of the opposite sex meanwhile repair to those of the bridegroom, where, all the male relations on both sides being assembled, the feasting commences, with the drums and other musical instruments still playing the most conspicuous part."

Kotzebue, in his *Narrative of the Russian Embassy to Persia*, before quoted, says, that, when the ambassador arrived at Erivan, "the troops presented arms, the drums beat, and the fifes played the English national air of 'God save the king.'" Subsequently, noticing an entertainment of dancing, with which the ambassador and his suite were entertained, he says, "their music consisted of a guitar, a sort of violin

* KOTZEBUE'S *Narrative of the Russian Embassy to Persia*, in 1817, p. 156.

of three strings, two tambarines, and a singer. The latter, with frightful grimaces, strained his throat, apparently in strong convulsions. The musicians did not play out of tune ; but still the effect of the whole sounded not unlike a concert of cats. Three handsome boys had small metal castanets, which they struck in time with the dance."

Sir John Malcolm says, " The Persians deem music a science, but it is one in which they do not appear to have made much progress. They have a gamut and notes, and a different description of melody, that is adapted to various strains, such as the pathetic, voluptuous, joyous, and warlike. The voice is accompanied by instruments, of which they have a number ; but they cannot be said to be farther advanced in this science than the Indians, from whom they are supposed to have borrowed it. Their strains are often pleasing, but are always monotonous, and want that variety of expression which gives much of its charms to this delightful art."*

If this account of the Persian music be correct, it has attained to no very high degree of excellence. Monotony of tone, and want of variety in expression, are sufficiently indicative of its mediocrity.

The principal Persian instruments have been already mentioned. The harp appears to have been known there formerly, though now disused.

On an arch, near Kurmanshah, " ten days' journey north-east of Bagdad," there are to be seen the remains of various sculptures, one part

* *History of Persia.*

of which represents a boat filled with female harpers. A drawing and description of this sculpture have been given by Major O'Niell, who says, "From my knowledge of the present state of the country, I have reason to believe, that there is no instrument in use among the modern Persians in the least resembling that in the sculpture, nor could I receive any information of the period in which this excavation was formed. The figures are in perfect preservation, and the strings of the harp completely visible."

That the harp was a Persian instrument, is also evident, from the following mention of it in a poem entitled the *Mirah-i-Iskhandir*, of Amir Khosrou, a Persian poet, who flourished about the year 1315, "The harp's soft notes to heaven ascended, and from the flagon flowed the ruby wave; the lute's sweet tones angels from heaven attracted. The organ and the dulcimer, with gentle notes, a soothing charm diffused."

The choruses of the Persian dervishes appear, from some specimens brought to Europe by M. Von Hussard, an amateur of music, who held an official situation in Persia, to be of considerable merit. These dervishes hold meetings on certain days, at which their superior presides, and they dance to the music of the flute and drum, whisking themselves round with great swiftness. There are various sects of these fanatical impostors; but the *Mewliach*, or *Mewlewi*, are the most devoted to music. They often quit their places of residence to accompany armies on their march; and, on these occasions, they sing verses

in praise of the leaders, which are generally accompanied on the flute and a small kind of drum. The choruses obtained by M. Von Husard are those sung by this sect of the dervishes: they are in various keys: "some agree with those of the primitive ecclesiastical chants, others are strictly the same as those now in use. The melodies, in general, possess considerable originality and force of expression, and are, throughout, faithful to the meaning and spirit of the poetry. Many of them are full of grace and tenderness, others of majesty and sublimity, and some possess a degree of playfulness, and are highly characteristic of the peculiar dance of these people. The melodies are short, and excellent of their various kinds. The change of time that sometimes occurs exactly resembles the French dramatic music; it does not offend the ear, and never appears to be out of its proper place. The compass amounts to no more than an octave and a half, from C to F; consequently these songs, transposed according to circumstances, are within the compass of every voice." *

The Turks derived their music from Persia; and it was not till the reign of the Sultan Amurath that the art was cultivated or known amongst them. When Amurath conquered Bagdad, he ordered a general massacre of the Persians. A harper, named Sach-Cule, however, played an air of so pathetic and affecting a nature, that the Sultan was influenced by it to put a stop to the execution of his harsh decree. The musician and

* *The Harmonicon*, vol. i. p. 186.

four of his companions were conducted to Constantinople; and by them the knowledge of music was imparted to the Turks. Music flourished under Mahomet the Fourth, chiefly through the exertions of Osman Effendi, who was an able musician, teaching as well as practising the art, and forming a great number of scholars. The first, however, that applied notes to Turkish airs was Prince Cantemir, who dedicated a volume of melodies, now very rare, to Achmet II. The Turks prize this work, but seldom use it. They compose and execute from memory, it being extremely difficult to reduce to a regular scale the notation of Turkish music. They are not, however, without a system, or rules; for their music has not only all the times and sounds of ours, but, possessing quarter tones, is much richer in materials, and, consequently, much more melodious. The Turks make music a part of the education of the higher orders; and the Sultan has a magnificent band, composed of the best musicians in Constantinople. They play in unison, or in octaves; which practice, though hostile to harmony, in the musical sense of the word, is productive of a grand martial effect, and is very imposing.*

The musical instruments of the Turks are:—

1. The *Keman*; 2. the *Ajakli-keman*; 3. the *Sine-keman*; all of the violin kind, and resembling our violin, the bass viol, and the viol d'amour. 4. The *Rebab*, a two-stringed instrument, played with a bow; it is shaped like a sphere, and is now little

* See *The Harmonicon*, vol. ii. p. 109.

used. 5. The *Tambour*, which is an instrument of eight strings, with a long handle, on which the scale of tones is marked. This instrument is played upon with a small flexible plate of tortoise-shell. 6. The *Nei*, a flute made of cane, the fashionable instrument among persons of rank. 7. The *Ghirif*, a species of octave flute. 8. The *Mescal*, an instrument like the syrinx, composed of twenty-three cane pipes of unequal length, each of which gives three different sounds, from the manner of blowing it. 9. The *Santur*, or psaltery, which is the same as our instrument of that name. 10. The *Canun*, or psaltery, with catgut strings, on which the ladies of the seraglio play with a tortoise-shell plectrum. The military instruments are :—1. The *Zurna*; and 2. The *Kaba-zurna*, a large and small oboe. 3. The *Boru*, a tin trumpet. 4. The *Zil*, or cymbals. 5. The *Daul*, or large drum. 6. The *Tombaleh*, a small drum. 7. The *Kios*, a large copper drum. 8. The *Triangle*. 9. An instrument formed of several small bells, hung on an inverted crescent, which is fixed on the top of a staff, about six feet high, and played by agitating it. Our readers must have frequently seen this instrument in the hands of the itinerant musicians who play in the streets of our large cities and towns.

Among the wind instruments used by the Turks, is also the flute, called *solamanie*; it is entirely open, and without any reed, so that to fill it is no easy matter. This is the favourite instrument of the Merlavi dervishes, who excel in playing on the flute; it is made either of a reed or of a piece of fine wood. The *sumara* is a sort of flute with

two pipes ; the shorter is used for playing airs, and the latter for a continued bass.

The dancing dervishes of Turkey (who resemble those of Persia already mentioned) have often been described, and by no traveller more vividly than by Mr M'Farlane, in the "Appendix" to his clever work entitled, "Constantinople in 1828." The music to which these dervishes perform their rotatory ambulations, is composed of tambarines, small drums, and Turkish flutes, or pipes. The ceremony commences with prayer, then they "begin to chant in a very slow, mild, and subdued tone," turning round, "at first very slowly, and in time with the low and deliberate notes of the music." This slow motion increases till it becomes a rapid whirl, which they continue ten or fifteen minutes, "to the wild and thrilling notes of the choir." An instantaneous pause ensues, which is followed, after a rest, by another dance ; and that by a third, "generally wilder, more rapid, and more maniac-like, than the preceding. The sounds of *Allah il Allah, La illa il Allah*, rose louder and shriller," says Mr M'Farlane, describing this third dance, as he witnessed it at Pera ; "the measure of the music was quicker, and more inspiring ; the pipes screamed, the tambourines and little eastern drums clanged ; the dancers spun round, marking their orbits with perspiration, which fell in large drops on the floor ; the eyes of the Moslemin spectators glistened with delight ; the immobility of their form and face was gone, they seemed electrified, and to own, in an extended degree, the effect of ancient music on the savage mind, as described by some historians — an effect strengthened by the rapid, giddy whirl before

them, and from that mysterious, but existing connexion, between sound and motion. The low, wooden dome, re-echoed and trembled to the efforts of the minstrels, and the whole Techre at last (to my eyes) seemed to reel round with the frantic dancers."

CHAPTER VII.

ORIENTAL MUSIC.—ARABIAN MUSIC.

THE Arabians are a people who, like all inhabitants of the East, lay claim to great antiquity ; but of their early history, customs, and manners, except that they have always led a wild and roving life, their hand being against every man, and every man's hand against them, we are ignorant. As far as that science is concerned, of which only we pretend to treat in this volume, we know from themselves, that the Arabs of the desert had, at a period of great antiquity, musical instruments, and names for the different notes, and that they were greatly delighted with melody ; but their lutes and pipes were probably very simple, and their music, Sir William Jones imagines " to have been little more than a natural and tuneful recitation of their elegiac verses, and love-songs."

The following sketch of the rise and progress of music in Arabia is taken from an oriental work : — " The Arabs excelled, even before the Islam, in poetry and extempore versification,* and before

* " The Arabs had rhyme," Don Calmet says, " before the time of Mahomet, who died A. D. 632 ; and in the second century they used a kind of poetry in measures similar to the Greeks, and set to music."

they had attained much knowledge of music or the other arts, and whilst they were only wandering tribes, very far removed from all the arts allied to civilized life, their song and music consisted in the cries with which they excited their camels; and the art of their singers, whom they called *Hadi*, that is, *prickers*, was nothing more than savage accents, which might serve instead of a language to the brutal passions of those feeders of camels and goats.

“ After this, they called the modulation of the voice, song. The profane songs are generally in the mode of *khafif*, i. e. light, to be the more properly accompanied with the sound of the drum and the fife.

“ At the beginning of Islamism, when religion had begun to soften the boisterous manners of the Bedouins, and they had become the conquerors of the world, they disdained every thing that did not attach immediately to the Koran and the law. They were then unacquainted with song and pantomime; and only knew the ancient songs of the desert. But, on becoming masters of the treasures of Greece and Persia, they acquired a taste for the pleasures of life,—they became polished and refined. Then the chanters and musicians of Greece and of Persia journeyed to the province of Mecca, placing themselves in the service of the Arabs, who, on their part, treated them well. Then flourished those celebrated chanters, Arabian as well as Persian, viz. *Mechit*, the Persian; *Tawis Saib Hathir*, the master of *Abdallah*, the son of *Djafer*; and the Arabs adopted the Persian taste. After this *Moid-ebn-Cherih*, and others equally celebrated,

improved the art of chanting until it was gradually carried to the summit of perfection under the Abbassides. Bagdad was, at that period, the centre of good music."*

At this period, costumes for the dancers, and instruments, such as castanets, for their use; various kinds of dances, each of which had its peculiar steps, and peculiar music; and a species of pantomime, were invented: and these habits, instruments, dances, and pantomimes became very popular at Bagdad; numerous professors practised the latter, and the knowledge of them was spread through those countries which had any intercourse with Arabia.

Haroun-al-Raschid, who reigned from A. D. 786 to 809, and whose fame has been carried to every quarter of the globe by the fascinating tales known under the name of *The Arabian Night's Entertainments*, was a great lover of music. In his reign, a celebrated flute-player, named Ishac, flourished, of whom he made a friend and confidant. The airs composed by Abou-Giafar, of the race of the Abbassides, are still the delight of the Arabians: and wonderful effects are ascribed to the music of the caliph Abou-Nasar-Mahomed-al-Farabi, who was called the Arabian Orpheus; and, from a collection of ancient Arabian MSS. in the British Museum, it would seem they possessed a rude species of counterpoint before the year 1060.

As to the modern Arabian music, we find a long

* *Arabian Treatise on Music*, extracted from the works of Abdallah ben Khaledune, preserved in the Royal Library at Paris. Translated by J. G. J. Jackson, Esq.

article upon the subject in the *Encyclopedie Methodique*, chiefly taken from the *Essay on Music*, by M. de la Borde. This article will scarcely repay the musical reader for the trouble of perusal, and will afford no hints whatever for the improvement of our own systems of harmony and of melody.

The Arabian music is all done in quarter-tones, or the enharmonic genus, or scale ; and M. Ginguene, the author of the article in the *Encyclopedie*, says, that, like other oriental people, they “never pass from one sound to another, however distant, either in rising or falling, without running through all the intermediate intervals. These continual slides of the voice, which to us are insupportable, constitute, according to them, the charm of their music, and grace of their melody. — They have no knowledge of harmony,” he continues, “and in their concerts all the parts are performed in unisons and octaves, and all on stringed instruments ; of which they sometimes sweep the whole number, to produce more or less effect, or at least more noise, which necessarily occasions a discordance, to which, from their ignorance of harmonic chords, their ears are insensible.” Their instruments are chiefly those of percussion, or thrummed with the fingers or nails. “They have, indeed,” says Dr Burney, “a flute called *Nai*, with ventages. The tube is a section of reed, with a mouth-piece of horn. It is to the sound of this flute that the dervises dance. Two or three musicians are placed in the gallery that surrounds the mosque. The Iman is stationed in the midst of the dervises ; he gives the signal, the *nais* begin to sound,

and the dervises turn round with extreme rapidity. The Iman gives another signal, the flutes then cease to sound, and the dervises stop, and throw themselves into a particular attitude.* They have also an instrument called the *Oûd*, or *Aoûd*, which resembles a lute ; and they ascribe as many marvellous effects to it as the Greeks did to the lyre of Amphion, or the Chinese to the *kin* of *Pin-mou-kai*. “ They tell you,” says M. Ginguene, “ with the utmost gravity, that each of the strings of this instrument, four in number, has particular virtues : the first, for instance, acts as a specific against bile and phlegm ; the second is a sovereign cure for the most inveterate melancholy and vapours ; the third gives health and vigour to young people of both sexes ; and lastly, the fourth string affords relief, the instant it is heard, to a sanguine temper and disposition.” But the power of these strings depends greatly on the mode in which the performer touches them. “ They have a particular *pizzicato*, or pinch, for every action and passion ; courage, liberality, and noble sentiments, are inspired by one mode of thrumming ; love and pleasure by a second ; the dance is inspired by a third ; sleep and tranquillity by a fourth. At the distance which separates us from Arabia, and the difference in our ideas and sentiments,” (concludes M. Ginguene) “ we can form no just conception of these fancied effects, from which we must doubtless abate much of the marvellous. What they ascribe to each instrument, string, and stroke of the fingers, and delicate shades of perfection, only convinces us,

* Art. *Arabian Music*, in REES's *Cyclopædia*.

that they are a people endowed with a sensibility very different from ours."

They divide their music into two parts; the *telif* (composition), or music, considered in its relation to melody; and the *ikâa* (cadence of sounds), or the measured cessation of melody, regarding instrumental music only. They have four principal modes, from which are derived eight others; and they have also six composite modes, formed out of the union of these. Their manner of noting music is by forming an oblong rectangle, which is divided by seven lines perpendicular to its sides, representing, together with the two extreme lines, eight intervals. The higher of these is called by a name signifying the interval of all the tones; and the seven others, beginning with the lowest, contain the seven Persian names of numbers. Each of the lines is of a different colour, which must be remembered, as well as the name and the interval. If, therefore, the ancient Arabian music was, as Sir William Jones suggests, extremely simple, it has now lost that character, and must be considered as very complex.

Amongst their instruments, besides the two before enumerated, the Arabians have the *rehab*, which has a body shaped like a tortoise; the neck or handle is round; it has three strings, and is played on with a bow. The *tambour* is a species of mandoline, with a long neck. The *douff* is like our tambarine; and the *santure* resembles our psaltery. The *semenge* is a bow instrument, the body being commonly formed of a cocoa-nut shell, with a piece of skin extended over it; three strings of catgut, and sometimes

of horse-hair, are fitted to it, and it is played with a bow. The *semenge* and *drum* are usually the instruments of the wandering musicians who accompany the dancing women. The Arabs have another instrument for the bow, called *marabba* with a string of horse-hair, and a skin stretched upon the body of the instrument. It accords admirably with the shrill voices of the singers in the coffee-houses. The *shami*, or *chami*, is a flute, so is the *sulami*; both are made of cane, and pierced with numerous holes. The *bouk* is a tube of metal, about forty-four inches long; contracted at the mouth, where a small cane or reed is inserted, and enlarging towards the other end, where it is as wide as the hand. Most of the instruments used in Turkey and Persia, are also met with in some parts of Arabia.

These instruments are not all to be found in one place. In some towns there are not more than two or three; and even in the large cities it is seldom that the whole of them are to be seen. The science is, however, generally cultivated in Arabia, but is less practised at Mecca, according to the lamented Burckhardt, than in most other places. Few songs are heard in the evenings, except among the Bedouins, in the skirts of the town. The choral song, called *Djok*, is sometimes sung by the young men at night, in the coffee-houses, its measure being accompanied with the clapping of hands. The Sherif of Mecca has a band of martial music, similar to that kept by the Pashas, composed of kettle-drums, trumpets, fifes, &c. It plays twice a-day before his door, and for about an hour on the evening of every new moon.

The *sakas*, or water-carriers, have a song which is very affecting from its simplicity, and the purposes for which it is used. The wealthier pilgrims frequently purchase the whole contents of a saka's water-skin, on quitting the mosque, especially at night, and order him to distribute it gratis among the poor. While pouring out the water into the wooden bowls, with which every beggar is provided, they exclaim, "*Sebyl Allah, ya atshan, Sebyl!*" "Hasten, O thirst, to the ways of God!" They then break out into the following short song, of three notes only, which Burckhardt says he never heard without emotion: "*Eddjene wa el moy fezata ly Sahab es-Saby!*" "Paradise and forgiveness be the lot of him who gave you this water!"

Mr Buckingham gives some slight notices of the present state of music in Arabia, in his interesting Travels in that country. At Assalt, he found the church service very similar to that of the Greek churches in Asia Minor, only being performed in Arabic instead of Greek. At the church in Damascus, the sermon was followed up by fine peals of music on the organ, and the choristers, chiefly children of both sexes, sang hymns, in responses to each other, in the Arabic tongue. "In their common amusements," Mr Buckingham tells us, "music seems to hold a distinguished place. In a coffee-house, encounters at a sort of single-stick are animated by the sounds of a tambourine and fifes, which varied in their performance as the contest became closer." He also encountered a party, who sang Arabic songs in thirds and fifths; and one sang

an octave to the strain. The Pashas at Aleppo and Smyrna have bands, in which trumpets, drums, and fifes, are the principal instruments.

These are the chief features of modern Arabian music.

CHAPTER VIII.

ORIENTAL MUSIC.—THE MUSIC OF THE HEBREWS.

THOSE materials which we possess for giving an account of Jewish music, are to be found in the Scriptures in their most authentic shape; and the first mention we find in Sacred Writ of either the vocal or instrumental department of this science, after the Deluge, and prior to the Exodus, is the passage already quoted, where Laban reproaches Jacob with stealing away from him secretly, instead of telling him of his intended departure,

A. M. 2265; that he might have sent him “away
B. C. 1739. with mirth and with songs, with tabret
and with harp.”* As Laban, however,

was a Syrian, this incidental mention rather relates to the Syrian than to Hebrew music. Nothing farther occurs relative to this science till

A. M. 2513; the departure of the children of Israel
B. C. 1491. out of Egypt, and the destruction of
Pharaoh and his host in the Red Sea.

On this occasion, Moses composed that sublime

* Gen. xxxi. 26, 27.

ode—the earliest specimen of epic poetry extant—which is found in the 15th chapter of Exodus; in which he extols the greatness of God's power, displayed in the signal victory he has just achieved for his people, and his boundless mercy towards Israel. It would appear, that, in performing this ode, the Israelites were divided into two great choirs,—Moses and Aaron being at the head of the men, and Miriam at the head of the women.* Whilst the former sung the canticle, the latter would appear to have answered them by repeating the first stanza, accompanying their singing with the sound of tabrets, or timbrels, and with dancing.

After this period, there is frequent mention of music in Holy Writ, as connected with the religious ceremonies of the Jews: and of whatever nature this music was, we must conclude that it was derived from Egypt. St Stephen, when pleading before the Jews, said, that Moses was “learned in all the wisdom of the Egyptians:”† and we are informed, by Clemens Alexandrinus, that he was instructed, in his maturer age, by the Egyptians, in all the liberal sciences; “but above all, in medicine and music.”‡ No doubt,

* From the expressions here used, it is evident that music was not a recent invention, nor of exclusive use. It is said, “And Miriam the prophetess took a timbrel in her hand; and all the women went out after her with timbrels, and with dances.”—Exodus, xv. 20. If this had been an innovation, *all the women* could not have been performers on the timbrel. This instrument is the tympanum, or tabret, used in the East to the present day; and appears to be precisely the same with the modern tamarine.

† Acts, vii. 22.

‡ *Stromat*, lib. 1.

therefore, he imparted this knowledge to the people over whom he ruled: and that from the application of music at first to religious rites and the military art, it became, at length, generally diffused amongst the people.

Mr Nathan* says, that the recitative of the Greeks and Romans was derived from the Jews, it being in use amongst the latter in the earliest patriarchal times. The chanting or recitative was then, and is now, he tells us, "materially connected with their religious ceremonies:" and they "chant, with peculiar pathos and effect, (in a style of recitative,) the whole of the Bible, after the manner it was delivered to them from the mouth of Moses, as it is supposed he received it from Mount Sinai."

Both vocal and instrumental music were greatly improved by David, whose genius for that science, "and his attachment to the study and practice of it, as well as the great number of musicians appointed by him for the performance of religious rites and ceremonies, could not fail to extend its influence, and augment its perfections."† We are told, that "David, and all the house of Israel; played before the Lord on all manner of instruments, made of fir wood; even on harps, and on psalteries, and on timbrels, and on cornets, and on cymbals."‡ Seeing that the Levites were numerous, and not employed, as formerly, in carrying the boards, veils, and vessels of the

* *Essay on the History and Theory of Music*, p. 42.

† BURNLEY'S *History*, i. 233.

‡ 2 Sam. vi. 5. In all the translations, these instruments are differently named; in the Syriac, they are called cithara, psaltery, cymbal, and sistrum.

tabernacle, its abode being fixed at Jerusalem; he appointed four thousand of them "to praise the Lord with instruments which he made to praise therewith:" * and the number of such as were instructed and cunning in song, was two hundred fourscore and eight.† Asaph, Heman, and Jeduthun, were chiefs of the music of the tabernacle, under David. Asaph had four sons, Jeduthun six, and Heman fourteen. These twenty-four sons of the three great masters, had the four thousand Levites divided amongst them to officiate, by courses, before the altar of burnt sacrifices, round which they were ranged in order; those of the family of Kohath were in the middle, those of Merari on the left, and those of Gershon on the right hand.

The king also had his own particular music. Asaph was chief master of music to king David; and females appear to have formed part of the band of musicians, whose services were called into request to contribute to the pleasure of the sovereign of Israel.

Solomon, David's son and successor, evidently encouraged music. We are told, that "he spake three thousand proverbs, and his songs were a thousand and five;" ‡ and he himself says, "I gat me men-singers and women-singers, and the delights of the sons of men, as musical instruments, and that of all sorts." § Josephus tells us, that the number of musicians employed by this great prince at the dedication of the

* 1 Chron. xxiii. 5.

† 1 Kings, iv. 32.

‡ Ibid. xxv. 7.

§ Eccles. ii. 8.

temple, was *two* hundred thousand; but this must be looked upon as one of that historian's inaccuracies.

Females, as well as males, it would appear, sang in the temple. They were generally the daughters of Levites; and the ninth psalm is addressed to Benaiah, chief of the band of young women who officiated in the services of religion.

The music performed in the temple, was probably in the diatonic scale, and it appears to have been of the most magnificent kind. The Babylonish captivity swept away all traces of it for a time; but Ezra and Nehemiah restored the pomps and ceremonies of the law, and re-established the worship of God in his holy house; and amongst the rest, "they set the priests in their apparel, with trumpets, and the Levites, the sons of Asaph, with cymbals, to praise the Lord, after the ordinance of David, King of Israel. And they sang together in voice, in praising and giving thanks unto the Lord."* Judas Maccabeus also, after having purged the temple of the Syrian abominations, celebrated, with the same solemnities, the dedication of a new altar to the true God; and we learn from Josephus, that the use of this sacred music was continued up to the destruction of the edifice.

The Hebrews frequently attributed their success in battle to the animation given to the troops by the trumpets; and singers were appointed to go out before the army.† The prophets appear to have accompanied their sacred effusions with

* Ezra, iii. 10, 11.

† 2 Chron. xx. 21.

music ;* and the priests were musicians hereditarily, and by office. Josephus tells us, that the funeral ceremonies of this “peculiar people,” were not complete without music ; that the number of flute-players in the processions on that occasion, sometimes amounted to several hundreds ; and that the attendance of the guests frequently continued for some days. Besides the use of flutes, a woman, it appears, was hired to weep ; for Maimonides says, that “the husband, upon the death of a wife, was obliged to provide mourners to weep at her funeral, according to the custom of the country. That the poorest person amongst the Israelites, never engaged less than two flutes and one mourner ; and if rich, the expense and pomp of the ceremony were proportioned to the dignity of the husband.”

Dr Burney observes, —“All that has hitherto been collected, relative to the music of the Hebrews, shews that it was in general use amongst them, from the time of their quitting Egypt, till they ceased to be a nation ; but what kind of music it was with which they were so much delighted, no means are now left to determine ;”† for the Jews had no characters peculiar to music, and the melodies used in their religious ceremonies have at all times been entirely traditional, with the exception of the chanting the Bible, for which they have had characters about 1300 years.

“When Moses received the law on Mount Sinai,” says Mr Nathan‡ after Rabbi Schelemoth Jarchi, “it was given to him not only with the sound of

* 2 Kings, iii. 15.

† *History*, vol. i. 254.

‡ *Essay on the History and Theory of Music*, p. 42.

trumpets,* but with song also. The Jews have, in consequence, been prohibited from repeating the Bible in any other manner than as it was recited or chanted to them by Moses ; the tune of which is supposed to have been handed down faithfully, from father to son, until about the fifth century, when Rabbi Aaron Ben Aser invented certain characters to represent the accent and true tone that were given to each word, by which means the original recitative, or chant, has been preserved to this day.

“ These singular characters, or, more properly, abbreviations, consisting of about twenty-seven in number, contain in each of them, or rather they each express, as much as three, four, five, or more; of our modern notes, forming long or short phrases,† more or less complete, expressive of different sentiments, in some measure resembling our present style of ornaments. These abbreviations of notes are judiciously placed under each word in the Bible ; and that the reader should not fail in the true expression, they are even placed, with great caution, under the very letter that must be accented in the word ; so that every man or child, in every country, must chant with one pathos, one expression.”

The Jews, since their dispersion as a nation, have been forbidden the use of instruments ; but Mr Nathan tells us, that “ they have, with increased tenacity, preserved their ancient melodies,

* Exodus, xix. 19.

† “ A phrase is a short melody that expresses a musical sentence ; a member of a strain, or portion of an air. A phrase is in composition what a foot is in poetry, or like the effect of a comma in punctuation.”

and bequeathed them, by memory, from one generation to another, with the same jealous care that a miser would his most valued treasure, and as the last melancholy relics left to remind them of their kingdom past away !”*

Music is much cultivated amongst them for religious purposes.

“ Every word of prayer offered to the Deity, whether in their private or public devotion, is given in a kind of chant, which, although it may not come under the exact character of legitimate recitative, still bears the sound of song. So essential do they consider melody of voice towards rendering their prayers acceptable to God, and for increasing the force and energy of language, that when a lad is taken to learn Gemanah, the first question of the rabbi to the parent is, ‘ has the boy a good tone ?’ And he considers that the greatest compliment is paid to his pupil when it is said, ‘ he reads with proper tone.’ ”†

From Mr Nathan’s account, it would appear, that vocal music is now commonly used in the Jewish synagogues, and has constantly been so. A Hebrew high-priest informed Dr Burney, however, that the singing used there “ is an innovation, and a modern science ; for the Jews, from a passage in one of the prophets, think it unlawful, or, at least, unfit, to sing or rejoice before the coming of the Messiah, till when they are bound to mourn and repent in silence ; but the only Jews now on the globe who have a regular musical establishment in their synagogues, are the Ger-

* NATHAN’S *Essay*, p. 42.

† Ibid.

mans, who sing in parts ; and these preserve some old melodies, or species of chants, which are thought to be very ancient. At Prague they have an organ.* With respect to the tradition relative to the transmission of the chants from the ancient Hebrews, it may be observed, he continues, that no two Jewish congregations sing their chants alike : "if tradition has been faithful, therefore, in handing them down from the ancient Hebrews to any one synagogue, who shall determine to which such pre-eminence can be attributed ?"†

Mr Nathan, with a pardonable feeling of nationality, concludes his sketch of Jewish music as follows : "It is sufficiently authenticated in sacred and profane history, that, in the days of David and Solomon, the Jews were celebrated for their 'cunning in song ;' and also when they hung up their harps by the waters of Babylon. Since that period, the pen of history has had little to note respecting them, excepting their dispersion and fallen state. The traces, however, of their former greatness in song, may be daily met with in those who, from their poverty, can have had no musical advantages, and yet their natural flexibility of voice, and nicety of ear, guide them in the execution of cadences and complex divisions, that might shame many of our public singers ; and those who have listened with enthusiastic delight to the sweet strains of Leoni, the perfect and masterly tones of Braham, and the witching ballads of Mrs Bland, will all bear

* See the article, "*Hebrew Music*," in REES'S *Cyclopædia*.

† Ibid.

testimony that the power of song has not forsaken them."*

Some writers depreciate the character of Hebrew music, and describe it as partaking of the nature of their language, which, being almost divested of vowels, is harsh and untunable, and does not, to a stranger, appear to be much adapted to the concord of sweet sounds; "but, if we may judge of the excellence of the Hebrew music from its wonderful effects upon Saul, in his melancholy and distracting moods,† and in calming the souls of the prophets, and fitting them for divine inspiration,‡ we shall be constrained to acknowledge, that it was far more energetic, soothing, and affecting, than any modern composition. Indeed, it is by no means wonderful that it should have attained such perfection, when it is considered that, from the time of Moses, it was in constant use, both in their worship, in their religious and civil festivals, in their public and private rejoicings, and even in their mournings."§

Musical Instruments of the Hebrews.—There is no subject in Scripture, as Calmet truly observes, which has been so little understood as the nature of the Hebrew musical instruments. The various translators of the Bible all differ as to the meaning of the terms applied to these instruments in the sacred volume; and the rabbins themselves know no more of the matter than those least acquainted with Jewish affairs. They enumerate

* *Essay*, p. 44 and 45.

† 1 Samuel, xvi. 23; xix. 9. ‡ 2 Kings, iii. 15.

§ ASPIN'S *Analysis of Universal History*, vol. i, p. 762.

no less than thirty-four different instruments, as used by the ancient Hebrews; supposing that the titles of several psalms, viz. *Michtan*, *Sigaion*, *Shemineth*, &c., indicate the names of particular instruments to be used in performing them. But for this, however, we do not think there is the least shadow of authority.

Mersennus, and, after him, Kircher, have indeed undertaken to describe these instruments; the latter professing to have derived his information chiefly from the rabbinical writers and commentators on the Talmud. These are bad authorities; and our readers will excuse us from going through their elaborate details, and take the following brief summary as the most probable description of the different instruments mentioned in Holy Writ.

The descent of the Lord on Mount Sinai is said to have been attended with the sound of the trumpet;* and the instrument here alluded to is supposed by Padre Martini to have been the *Buccina*, made of the horn of the ram, (or some other beast, for a ram's horn is not hollow,) and derived from Egypt. Moses was subsequently commanded by the Lord to make two trumpets of silver,† for the calling of the assembly, and to order the journeying of the camp; from which time, most probably, these instruments were made of metal, and assumed something of the shape of the modern trumpet. The *Tuba*, called by the Hebrews the *trumpet of jubilee*, was a simple instrument, made of metal, resembling the long horns, broad at the bottom, and tapering

* Exodus, xix. 13. 16. 19.

† Numbers, x. 2.

to the top, which were formerly so commonly used by the guards of stage coaches, but which are now generally superseded by the keyed bugles. The trumpets of Moses and Solomon are called *Chatsotseroth* ;* the jubilee trumpets *Shopheroth* ; when both these words occur together, our translators render the first cornets, the second shawms.† Of the instrument which, in our translation of the Bible, is called the “*organ*,” (the Hebrew name is derived from a word signifying *to delight in*), the most probable opinion is, that it was similar, at first, to what is now called *Pan’s reed*, or the *mouth organ*, and was improved in time, so as to possess more power and compass; but the exact nature of it it is impossible to ascertain.

The *Nablum*, *Psaltery*, or *Psauncterium*, (for the three names appear to signify the same thing,) according to some Hebrew writers, was an instrument of the bagpipe kind: but Josephus mentions it as having twelve strings; and Kircher, in his *Musurgia*, represents it as nearly similar to the modern psaltery. When played upon, it was laid flat, and struck with a plectrum, or touched with the fingers. This instrument appears to have been hollow towards the top, and was struck or touched near the bottom in playing; the *Hazur*, or ten-stringed instrument, on the contrary, which was of a triangular form, was hollow below, and was played on the upper part.

* Numbers, x. 2. ; xxxi. 6. ; 2 Kings, ix. 14. ; xii. 13. ; 1 Chron. xiii. 8.

† Psalm xcvi. 6.

The *Cinnos* had sometimes six, sometimes nine strings, which were struck from the top to the bottom, and sounded by means of a hollow belly, over which they passed. They were touched with a small bow, or fret, or with the fingers. The *Sambuc* is supposed to have resembled the modern psaltery.

Mention is made of an instrument called *Shalishim*.^{*} This word is translated *cymbala* by the LXX, and *sistra* by St Jerome. The term *shalishim*, hints that it was a three-sided, or triangular instrument; and perhaps it was that ancient triangular instrument, carrying on each side several rings, which were jingled with a stick, and gave a sharp rattling noise. *Mezilothaim* is another term for a musical instrument; a word which some translators render cymbals, and others small bells.

The *Funeral Pipe* appears to have been a very long, slender tube, terminating in a broad bottom. From a plate which we find in the *Admiranda Romanarum* of an ancient Palmyrene altar, one of the subjects sculptured on which is the funeral of the celebrated Trojan chief Hector, we find that this pipe was played upon by a figure, apparently a female, who led the procession. It was so long as to reach from the performer's mouth to the ground. From the great similarity which existed between the Palmyrenians and the Jews, we may consider the funeral pipe, or flute of the latter, to have been of this description.

A *Bagpipe*, of a very simple construction, being merely a pipe inserted into a sheep or

* 1 Samuel, xviii. 6.

goat's skin, was in use in the east in the time of Niebuhr; probably some instrument of this description was known to the ancient Hebrews.

Drums were also in use among the Hebrews; but whether they were the large drum, or the small kettle-drum of the east, it is impossible to determine. We should think the latter.

This is all that can be said with *probability* upon the subject of Hebrew instruments. Much more might be adduced; but it is useless launching out into a sea of conjecture, where we have neither rudder nor compass to guide us.

CHAPTER IX.

ORIENTAL MUSIC.—MUSIC OF THE BURMESE, SIAMESE,
AND SINGALESE; AND MISCELLANEOUS NOTICES.

THE Burmese are exceedingly fond of music and poetry. They have bands of music, consisting of circles of drums, gongs, and pieces of bamboo, of different lengths, fixed on strings, which being struck with a short stick, produce a sound resembling that of a piano. The effect on the water, on a moonlight night, is said to be very fine.*

The Burmese music is, in general, however, extremely discordant, though they sing some pleasing airs to the *Patola*, hereafter described. Like the Chinese, they have little relish for European music. Some of the choicest of Rossini's compositions were played to them by an excellent English military band, which they heard with indifference.

They are very fond of singing, and some of their songs are not destitute of merit. Perhaps their war boat-song, which is commenced in recitative by the leading singer, the boatmen joining in the chorus, and keeping time with their

* ALEXANDER'S *Travels*, p. 18.

voars, is the most striking and effective. They have also part songs, which are, occasionally, very creditably executed, particularly by the females.

The Burmese musical instruments are numerous. A number of them were captured in the late war, brought to England by Colonel Miles, and, with his consent, exhibited in the Egyptian Hall, Piccadilly, London. They consisted of, 1. The *Patola*, (fantastically shaped like an alligator,) or guitar; 2. The *Soum*, or harp; 3. The *Turr*, or violin, very nearly resembling the European instrument, and most elaborately carved and ornamented; 4. An instrument of the oboe species, but with the bell-end of the common trumpet; 5. The *Tom-Tom*, or Indian drum; 6. The *Harmonica*, an instrument shaped something like a boat, hollow, and with bars of metal crossing it transversely; it was tuned to our natural minor scale; 7. A set of *Gongs*, sixteen in number, of different sizes, suspended to two sticks of bamboo, tuned nearly according to our diatonic scale, played upon with a small hammer; 8. A *Gong*, made of very thin metal, and producing a much softer sound than those horrid instruments generally emit; 9. *Cymbals*; 10. *Flutes*, or *Fifes*; the 11th is thus described in the catalogue which was sold to the visitors:—
“It is a triangular piece of compound metal, seven inches and a half in width, and four in depth, an analysis of which shews it to be composed of silver, copper, and bell-metal. It is of sacred origin and use, and is perfectly unique in this country. Its history is, that at the capture of Tavoy, the high-priest, an active and leading officer, became a prisoner, with the viceroy

and second commander; the two last were immediately confined, but to the former Colonel Miles gave instant liberty. In token of his gratitude for this unexpected mark of clemency, he took from his person this talisman, and gave it to the Colonel, as the most valuable gift it was in his power to bestow. When struck, the hearers, be they whom they might, were compelled immediately to fall down on their faces, in token of submission. The sound it emits is powerful and beautiful;" and the lengthened vibration, clearness, and brilliancy of its tone, devoid of all piercing shrillness, render it superior to any pulsatile instrument known in Europe.

Besides these instruments, the Burmese have another, which the writer who describes it calls a *Cat*,* as it is in the form of that animal sitting, with its legs folded under it, and its tail brought in a semicircle over its back, and to these the strings are attached. It has usually twelve or thirteen strings; and, supposing the lowest to be D, the scale does not rise, as with us, by tones and half tones, D, E, F, G, but thus, — 1st string, D; 2d, F; 3d, A. The 4th then commences with G, and the two following are B, D. The 7th string, again, begins with C. The 8th and 9th are E, G; and so on with the remainder. The other stringed instruments play in concert with this one; and the Burmese form a bass to their concerts by means of a circular instrument, called a *Boandah*; it consists of a number of different sized drums, which the musician strikes with violence.

* *Quarterly Musical Review*, vol. vii. p. 451.

The Siamese appear to have made as great a proficiency in music as any of the Asiatic nations. They are naturally very fond of it; and their style is, for the most part, extremely lively, and not unpleasing even to the cultivated ear of an European. They say, their instruments, and much of their music, have been derived from Burmah, Pegu, or China, whilst these nations, again, consider the Siamese as their superiors in musical skill, and attribute to them the invention of their principal instruments. There is a great deal of softness, playful sweetness, and simplicity in the Siamese music; it differs from that of most barbarous nations, in being played in a minor key; and many of their melodies are said, by Mr Crawfurd, to resemble the Scotch and Irish music. There is no harsh or disagreeable sound, no sudden or unexpected transition, no grating sharpness in their music. "Its principal character," says the late Mr Finlayson, "is that of being soft, lively, sweet, and cheerful, to a degree which seemed to us quite surprising. They have arrived beyond the point of being pleased with mere sound; the musician aimed at far higher views, that of interesting the feelings, awakening thought, or exciting the passions. Accordingly, they have their different kinds of music, to which they have recourse, according as they wish to produce one or the other of these effects. Their pieces of music are very numerous. A performer of some notoriety, who exhibited before us, stated, that he knew 150 tunes."*

* *Mission to Siam and Hue.*

Their principal instruments are, a flute, resembling a flageolet, and called *Klani*. The *Tuk-hay*, so called from its resemblance to a lizard; it is composed of hard wood, inlaid with mother of pearl, and has a hollow body, with three sounding holes in the back. Three strings, one of brass wire, the others of silk, extend from one end of the instrument to the other; they are tuned by means of long pegs; and the performer, pressing his left hand on the chords, strikes them, at proper distances, with the forefinger of the right. The *Khong-nong* consists of a series of small cymbals, of different sizes, suspended horizontally in a bamboo frame, forming the segment of a circle; this instrument is usually accompanied by another, called the *Ran-nan*, formed of flat bars of wood, about a foot in length, and an inch in breadth, placed by the side of each other, and disposed so as to form an arch, the convexity of which is downwards. Both this and the last mentioned instrument are struck with a light piece of wood, or small mallet.

A Siamese band, according to Mr Crawford, "ought not to consist of less than ten instruments. The first of these in rank is a kind of staccato, in the form of a semicircle, within which the player sits, striking with two small hammers the notes, or keys, which consist of inverted vessels of brass. The second is another staccato, of the same materials, but less compass, in the form of a boat; the third, a violin with three strings; the fourth, a guitar with four strings, played with a bit of wood fastened to the finger; the fifth, a flute; and the sixth, a flageolet. To these are

occasionally added an instrument with four strings, in form of a boat ; and the band is completed by the addition of a drum, cymbals, and castanets.*

The following account of the music of Ceylon is copied from the Asiatic Researches :†—"Music appears to have been formerly cultivated in Ceylon, and reduced to principles. There are pieces of music to be seen, in regular notes, in some of the old books, in the Pali tongue. The gamut was termed *Septa Souere* ; there was no particular sign for these notes, each of them being formed of as many letters as were necessary for their pronounciation. But as their music in notes has been almost entirely forgotten, I have not been able to discover how they used to distinguish the half tones, the crotchets, measures, &c. &c. —Nothing can be more unpleasant than the Singalese airs, whether sung or played on either kinds of their guitars. Their trumpet produces the most annoying sound I ever heard, yet they are fond of it to distraction ; they consecrate it to the temples and to the king. Its name is *Hoveneve*. Their horn, called *Kombone*, is as unpleasant as the former. They have a kind of hautboy, that is not quite as insupportable as their other music. It is very narrow, considering its length. The two extremities of it are tied by catgut strings to the belt on which the instrument hangs ; this belt goes over the shoulder. They have four species of drums. The first, *Daoul*, is long and narrow ; they beat it with a curved stick, called *daoul kadipone*, and use only their

* CRAWFURD'S *Siam and Cochin China*.

† Vol. iii. p. 436.

left hand to it. The *Tammetam* is a kind of kettle, covered with a skin on the top, and beat with an instrument called *kaddipow*. The *Rabani* is nearly similar to our timbrel, but it has no bells. They slide the fingers of the right hand on it, and hold it with the left. Women play on it also. They place it on the ground, and three or four together beat it for many hours continuously, without being in time. The *Odikie* is the best of all their drums, and is certainly capable of producing a good effect in a piece of music. The *odikie* is the instrument of the man of taste; a player on it is consequently paid more liberally than those on the *daoul* or *tammetam*. The Singalese are very fond of hearing songs. A great man (when travelling) has often one singer before and another behind his palanquin. They each in their turn sing stanzas of an intermediate length, as it happens at times that the singer, animated by the subject, gives some verses extempore. The songs are either religious, in which case they extol the virtues of Boudhou and other gods; or they are historical, and then they praise the virtuous actions of some of their kings, or relate a love adventure. In all cases the air of the songs is mournful. I have never heard what may be called gay music among the Singalese, and I think it would be very difficult to put any into note, for the measure is incessantly changing, and the movement remaining the same, always slow; it is what is generally called the *andante*."

In Asia Minor, the natives accompany their dancing with tambarines. These are of different sorts, either circular pieces of wood, or earthen

pots made for the purpose, covered with skin, and sounded with the fingers. The most elegant tambarine is that which they call the *Doff*, to which the women dance in their harems. The castanets are also among their musical instruments; and some of the mendicant ulemas carry different kinds of horns and drums, which they sound before asking alms.

Sir R. Ker Porter describes the Georgian music as particularly rude. They have very small double drums, and a sort of guitar, which is played on with a bow. He compares the harsh scraping of this instrument, mingling with the monotonous thumping of the drum, to the noise of a water-mill, but without its harmony.

CHAPTER X.

AFRICAN MUSIC.—THE MUSIC OF ABYSSINIA, ASHANTEE AND FANTEE, EMPOÖNGWA, TIMANNEE, KOORANKO, SOOLIMA, FELLATAH, BENIN, CONGO, AND HOTTENTOT AND MOORISH MUSIC.

THE inhabitants of Africa—the greatest part of them at least—are still in a state of barbarism; and though Egypt, Ethiopia, and some other countries, were the earliest settled, and from them the arts and sciences were imparted to many of the early European states, yet few traces remain of their ancient glory, fewer still of their ancient proficiency in those pursuits which tend to ennoble man, and to distinguish him from the brute. Little can be expected, therefore, by the lovers of music, from the rude natives of this quarter of the globe. Still, a few notices of the former and present state of the art may not be unacceptable to the curious inquirer, and will serve to render our little volume more complete.

First, of Abyssinia, the kingdom next in antiquity to Egypt.

Mr Bruce expected to find music in a state of great perfection in Abyssinia, from hearing two girls singing alternately, verse for verse, in

reply to each other, in the most melodious manner. He was, however, disappointed, for he found their style exceedingly barbarous. They had six musical instruments, the sistrum, lyre, and tambarine, which they say were brought from Egypt to Ethiopia; and the flute, kettledrum, and trumpet, which they believe were brought from Palestine by Menelek, the son of their Queen of Saba, by Solomon, who was their first Jewish king. The flute, tambarine, kettledrum, and trumpet, are used in war; the sistrum is dedicated to the service of the church; and the lyre is peculiarly devoted to festivals and occasions of rejoicing. The flute is played on in a similar manner to the clarionet; the trumpet is made of a piece of cane, about four feet five inches in length, with an aperture less than half an inch wide. To this long stalk, a round piece of the neck of the gourd is affixed, which has just the form of the round end of our trumpet, and is, on the outside, ornamented with small white shells. It is all covered over with parchment, and is a very neat instrument. It sounds only one note, E, in a loud, hoarse, and terrible tone. The sistrum has been already described.* The lyre has five, six, or seven strings. The guitar is seen in the hands of Mahometans in Abyssinia; but they have brought it from Arabia. Later travellers add nothing to the account furnished us by Mr Bruce, and we must, therefore, content ourselves with the particulars which he has given, as relative to the music of the Abyssinians.

* See page 17.

The best account of the music of these singular people is to be found in Bowdich's *Mission from Cape Coast Castle to Ashantee*, a work of great interest, both as a personal narrative, and as descriptive of the manners and customs of a people little known, but exercising a paramount influence over a considerable portion of the African continent. The Fantees have a wild and irregular music, which can scarcely be subjected to the laws of harmony, and yet has a sweetness and animation beyond that of most barbarous nations. With the Ashantees, the singing is almost all recitative, and this is the only part of music of which the women partake; they join in the choruses, and, at the funeral of a female, sing the dirge itself, but the fury of the moment renders it such a mixture of yells and screeches, that it bids defiance to all notation. The men employed in canoes, who live great part of their time on the water, seem, like the gondoliers of Venice, to have a natural talent for music. Their airs are peculiar to themselves, and, observes Mr Bowdich, they "very much resemble the chants used in cathedrals." Of the general music of the country, Mr Bowdich has preserved many specimens. He was fortunate enough to find a native able to play the radical notes of each tune; and from him he took the notation of the airs. Some are said to be very ancient; one of them, indeed, an air of little or no melody, the Ashantees affirm, "was made when the country was made." They are, of course, all traditional; and we should conceive, a great difficulty exists in obtaining any thing like a correct idea of the original air, for we are told, that "their graces are so numerous, some

extempore, some transmitted from father to son, that the constant repetition only can distinguish the commencement of the air: sometimes between each beginning they introduce a few chords, sometimes they leave out a bar, sometimes they only return to the middle, so entirely is it left to the fancy of the performer." All their instrumental music is performed in the most rapid manner.

The Ashantees and Fantees have a number of musical instruments, some very rude, and others of a more elaborate construction. Their flutes are made of a long reed, and pierced with only three holes. The *Sanko* is a narrow box, the top of which is covered with alligator's skin. Eight strings are stretched over a bridge, and conducted to a stick thickly notched, fastened to the end of the box. The use of this instrument proves that the Abyssinians have no ear for music. By elevating or depressing the strings, by means of these notches, every chromatic variety is produced. Of this, however, the Abyssinians appear to be totally insensible, maintaining, that when they pulled the same strings, they must play the same tune. Their *horns* are made of an elephant's tusk. The *Bentwa* is a stick bent in the form of a bow; across which is fastened a very thin piece of split cane, which is held between the lips, and struck with a small stick. A rude species of *violin* is used by the Mosees, Mollowas, Bournous, and other natives from the more remote parts of the interior. The body is a calabash, the top is covered with deer-skin, and two large holes are cut in it for the sound to escape; it has only one string, composed of cow's

hair, and the bow with which they play resembles the bow of a violin. The *Oompoochwaa* is a box, one end of which is left open; two flat bridges are fastened across the top, and five pieces of thin carved stick, scraped very smooth, are attached to them, and (their ends being raised) are struck with some force by the thumb. The Ashantees have an instrument like a *bagpipe*, but the drone is scarcely to be heard. They have also *drums*, made of hollow trunks of trees, covered with skins, and beaten with sticks; *gong-gongs*, hollow pieces of iron which are struck with the same metal; *castanets*, also made of iron; and *rattles*, which are hollow gourds, filled with pebbles, and shook by means of a handle. "The grimaces with which these are played, make them much more entertaining," Mr Bowdich says, "to sight than to hearing."

The bands of the cabocees (or nobles) are "principally composed of horns and flutes, trained to play in concert;" and they seemed, Mr Bowdich observes, "to soothe our hearing into its natural tone again by their wild melodies." On one occasion, in the presence of the king, "more than one hundred bands burst at once, on the arrival of the ambassador and his suite, into the peculiar airs of their several chiefs: the heroes flourished their defiance with the beating of innumerable drums and metal instruments, and then yielded for a while to the soft breathings of their long flutes, which were truly harmonious; and a pleasing instrument, like a bagpipe, without a drone, was happily blended."

The people of Empoöngwa have a species of music; but, according to Mr Bowdich, it is inferior

to that of the Ashantees and Fantees. The *Enchambee*, their only peculiar instrument, resembles the mandoline. It has five strings made from the root of the palm tree: the neck consists of five pieces of bamboo, to which the strings are fastened, and, slipping up and down, are easily, but not securely tuned. It is played with both hands, and the tone is sweet, though with little power or variety.

In the Empoöngwa country, Mr Bowdich encountered a performer—a negro from the interior country of Imbeekee—as loathsome in appearance, as his music was astonishing. He had a harp, formed of wood, with eight strings, made of the fibrous roots of the palm-wine tree, the tone of which was full, harmonious, and deep. He ran through a variety of notes, ascending with his voice beyond the extent of his harp; and all at once, burst forth in the notes of the Hallelujah of Handel! Mr Bowdich says—"To meet with this chorus in the wilds of Africa, and from such a being, had an effect I can scarcely describe, and I was lost in astonishment at the coincidence."

Major Laing, in his travels through Timannee, Kooranko, and Soolima, found that *music* formed a prominent part in all the public ceremonies of these people. He was always received with singing and dancing; and the *jellè-men*, or minstrels, seem to have the talent of improvisatizing, as many of their songs were evidently made for the immediate occasion of the white man's visit. At Seemera, in the Kooranko country, he tells us, that the king Bee Simera, sent him, as a compliment, his griot, or minstrel, to play to him,

and sing a song of welcome. He performed on a sort of fiddle, the body of which was formed of a calabash, in which two small square holes were cut, to give it a tone. It had one string, composed of many twisted horse-hairs; and although he could bring from it but four tones, yet he varied it so, as to produce a pleasing harmony. This man attended the traveller at night-fall, and played till he fell asleep. On waking at day-break, his ears were again saluted by the notes of the griot; and finding he required a *douceur* before he departed, the Major gave him a head of tobacco, and told him to go home, and thank his master. The drum is used by these people; and they also play with the thumb of the left hand, armed with a thimble, upon a conical shaped piece of hollow iron, slung from the forefinger. According to Major Laing's description, the music of some classes of this people is of a very superior description.

At Soolima the king, Yarradee, gratified the Major with a military spectacle; and while the warlike movements were going on, above one hundred musicians, playing on drums, flutes, ballafoos, harps of rude workmanship, with many other instruments, "which," says the Major, "it would be tedious to enumerate," kept a din sufficient almost to crack the tympanum of ordinary ears, and our countryman was obliged to fortify his with a little cotton. Two fellows, in particular, with crooked sticks, thundered away with great pertinacity on two large drums, shaped like a chess-castle turned upside down. Their only desire appeared to be to make a noise. A dialogue, apparently extempore, was then

chanted between one of the jellès, who played on a sweet-toned ballafoo, and some females, who, towards the conclusion, sang a song in honour of the king, and raised their voices to such a pitch, that it was absolutely terrific. They also sang a war song, composed in honour of a great victory obtained by Yarradee over the Foulahs about forty years before, and which was always rehearsed before him on all public occasions.

It appears that the music of these people, and also their instruments, (the best of which is a species of guitar, or violin, formed of a calabash, with horse-hair strings,) are as yet in a state of great rudeness; still there is a magic sweetness in some of their "native wood notes wild," not exceeded by the strains of more polished nations. Generally, however, noise and clamour supply the place of harmony; and the effect of so many voices and instruments as they frequently collect together, all striving in rude clangour to surpass each other, must be astounding.

In Fellatah the chiefs are accompanied by as many personal followers, both horse and foot, as they think proper, some of whom form a band. The *Barca Gana*, or head general of the Sheik of Bornou, when visited by Major Denham, had five mounted performers, who kept close behind him. These carried a sort of drum, which they hung round their necks, and beat time, while they sang extempore songs; one carried a small pipe made of a reed; and the other blew loud and deep-toned blasts on a buffalo's horn. This band sung extempore verses on Major Denham's joining them, of which the following is a literal translation:—

“ Christian man he come,
Friend of us, and sheikhobe ;
White man, when he hear my song,
Fine new tobe give me.

“ Christian man all white,
And dollars white have he ;
Kanourie like him come,
Black man's friend to be.

“ See Fellatah, how he run ;
Barca Gana shake his spear :
White man carry two-mouthed gun,
That's what make Fellatah fear,

Among the other instruments of the Fellatahs are long pipes, not unlike clarionets, ornamented with shells ; and trumpets, from twelve to fourteen feet long, which are made of pieces of hollow wood, with brass mouth-pieces. The sounds drawn from these instruments are not unpleasing.

Major Denham exhibited a musical snuff-box to the Sheik of Bornou, who was greatly astonished, and exclaimed several times, “Wonderful ! wonderful !” His feelings were completely overcome by the sweetness of a Swiss air—one of the Ranz des Vaches. He covered his face with his hand, and remained silent ; and a man near him breaking the charm by a loud exclamation, he struck him a blow, which made all his followers tremble. He asked, “If one twice as large would not be better.” The reply was, “Yes ; but it would be twice as dear !” He exclaimed, “It would be cheap if it cost a thousand dollars.”

The musical instruments of the inhabitants of Benin, consist of large and small drums,

covered with skins of beasts. The inhabitants of the Gold Coast have also similar instruments. Those of Benin have, besides, an instrument which may be called a harp. It is strung with five or six reeds; and they play upon it with some taste, singing and dancing to the tune. Some of the African tribes use the *Banjore*, a stringed instrument of the guitar tribe, played by striking it with the fingers.

The inhabitants of Congo have a lute of a singular kind. The body and neck resemble ours; but the belly, that is, the part where the rose or sound-hole has place in our lutes, is of very thin parchment. It is strung with the hair of an elephant's tail, or the bark of the palm-tree. The strings reach from one end of the instrument to the other, and are fastened to rings. Small iron and silver plates are fastened to these rings, and when the whole is put in motion by thrumming the strings, it produces a murmuring harmony, which is said not to be disagreeable.

Niebuhr says, that in the hands of a *Barbari*, or native of the kingdom of *Dongola*, he saw a sort of harp that afforded a very pleasing sound. The body of the instrument was a piece of wood of an oval form, hollowed, with a piece of skin stretched upon it, and mounted with five catgut strings, with a turning handle, to which the strings were fixed, and by which the instrument was tuned. It was played, either by pinching the chords with the fingers, or touching them with a piece of raw leather, in the shape of a bow.

Amongst the Hottentots, a very curious instrument is found, called the *Goráh*, which is of

great antiquity. It is a slender stick, with a string of catgut, drawn from end to end, so as to give it a slight curve, like the bow of a violin. To the lower end of this string, a flat piece of an ostrich's quill, about an inch and a half long, is attached, which connects that end of the string with the stick. This quill, being applied to the lips, is made to vibrate by strong inspirations and respirations of the breath; and whilst the principle upon which its different tones are produced, may be classed with the trumpet or French horn, the tone itself, in the hands of one who is master of the instrument, approaches to that of the violin. The performers on this instrument, at least some of them, when they play upon it, put one of their forefingers into their left nostril, holding the instrument with that hand, and the other into their right ear.* The music they produce is at times agreeable to the ear, with considerable variety of notes, and displaying a knowledge of musical intervals, and the laws of modulation. A Hottentot will sit and play for hours together upon the gorah, with increasing pleasure and satisfaction, whilst his friends around him listen without growing weary. Lively tunes seem most congenial to a Hottentot's temperature. They sing and dance with great animation; and as an accompaniment to the voice, they use sometimes a species of drum, made of a hollow piece of wood, containing a little water, and having a piece of parchment stretched over the top. This parchment is kept constantly wet, and it is beaten with the right forefinger.

* BURCHELL'S *Travels*, vol. i. p. 458.

Among the Moors of Sahara, we are told, that "Notes, tolerably harmonious, produced from a rudely fashioned guitar, and languishing songs, would make you imagine, when present at their concerts, that you were among Spanish musicians."* As the Spanish and Moorish music were both derived from the same source, Arabia, this coincidence is easily accounted for.

The *Tabla*, (kettle-drum,) the triangle, the *Erb'eb*, an instrument similar to the Grecian lyre, but having only two strings, and a rude kind of flute, are the principal instruments in use in Morocco.†

At Tangier the music is chiefly confined to bagpipe players, who have instruments even more clumsy than themselves, which are never in tune, and on which they never keep time. They have no fixed airs, as they do not use notes, and play only from memory.‡

* MOLLIER'S *Travels in the Interior of Africa*.

† See JACKSON'S *Account of Morocco*.

‡ ALI BEY'S *Travels*, vol. i. p. 28.

CHAPTER XI.

AMERICAN MUSIC.

IN the brief notice of the music of savage nations, nearly all has been said, that can be said, of music which is exclusively American. The Indians, as appears from Captain Basil Hall's recent travels in that country, still retain many of their ancient customs; and, with respect to music, are generally in the same state of rude simplicity in which the first discoverers found them: whilst in the European settlements the music of the mother countries has been introduced; and thus the art in Mexico, Peru, Brazils, the United States, and the Canadas, has no pretensions to originality, but has the characteristics, respectively, of the music of Spain, Portugal, England, and France. Even the songs of the Indians, in some instances, have partaken of the qualities of European music. Lieutenant Back, who accompanied Captain Franklin in his expedition for exploring the country from Hudson's Bay to the mouth of the Copper Mine River, has published several Canadian airs, which he noted down as the Indians sung; and he tells us, that "they were gathered in a three years' intercourse with the Canadians; by whom they are sung, as they paddle down the rivers, *sotto voce*, and in a subdued tone, as they near

the Rapids, but with a burst of exultation when the peril is over." In these airs it is easy to trace the commixture of European science with the wild notes of the natives. The vaudevilles of France, and the ballads of our own country, have manifestly contributed to form their groundwork ; and, pretty and melodious as they are, we cannot receive them as genuine specimens of Indian national melodies.

In the British settlements, and in the United States, there are theatres in the principal towns, and music is cultivated in private families, as it is in England. The Americans have, as yet, produced no native composers, whose fame has reached our quarter of the globe ; though, when in that country, we heard some very pleasing airs, composed by native Americans, whose names have escaped our memory. In New York the Italian opera has been lately introduced by a company of performers from England ; and we may expect that the science will improve with the improvement of literature and the other fine arts, which are now receiving much more attention and encouragement in the United States than was the case some years back.

The manufacture of musical instruments is carried on to a considerable extent in the United States, and encouraged by public competition. The Institute of New York every year gives to the manufacturers of pianofortes three prizes ; the first and third of which were adjudged, in October last, to Robert and William Nunns, and the second to William Geib. There were several other candidates.

CHAPTER XII.

GRECIAN MUSIC.

OF the early state of Greece we are ignorant, owing to the nonexistence of letters, and, of course, the want of all historical records. About two years, however, before the Exodus of Israel, Cadmus landed in that country at the head of a colony of Phœnicians, and founded the kingdom of Thebes. This prince is said to have first brought to Greece letters and music, the latter of which the Phœnicians had, in their turn, derived from the Egyptians ; * but the invention of letters is ascribed to themselves.†

We think, however, the Greeks were not altogether indebted to the Phœnicians for their knowledge of music. If the Oxford marbles are to be depended upon, Hyagnis, a native of Celænæ, the capital of Phrygia, who flourished 1506 B. C.

• All authors do not agree in this, some asserting that Sido, a Phœnician woman, as before stated, invented music.

† Thus Lucan sings : —

Phœnicians first, if ancient fame be true,
The sacred mystery of letters knew ;
They first, by sound, in various lines design'd,
Express the meaning of the thinking mind ;
The power of words by figures rude convey'd,
And useful science everlasting made.

invented the flute, or pipe, and the Phrygian mode; as well as the *nomes*, or airs that were sung to Cybele, the mother of the gods, to Bacchus, and to Pan, and to some other divinities of that country. From Phrygia, therefore, as well as from Phœnicia, it would seem that the Greeks derived some of their music, and from Etolia, Ionia, and Doris, also provinces in Asia; from which their principal modes were subsequently named.

We have no satisfactory account of the invention of musical instruments in Greece. The *Monaulos*, or single pipe, or flute, is said, by some, to have been brought into that country by Harmonia, the wife of Cadmus; and, if that is the case, it was most probably derived from Phrygia. Others ascribe to Minerva the honour of its invention. It would seem, however, that she only adopted it, and perhaps improved it by the introduction of holes and stops, after its invention by some other person; for those who attribute the discovery of the flute to the goddess of wisdom, say, that she substituted that instrument for the *Syrinx*, or pipe of Pan; which undoubtedly was not anterior to the single pipe. The *syrinx* consisted of a number of reeds, of unequal lengths, tied together. It was played upon by blowing into them, one after the other, moving the instrument backwards and forwards, to admit the wind into each tube. Pan, according to the fables of the Mythologists, was led to the invention of this pipe from noticing the effect of the wind rushing through and over a bundle of reeds which he clasped in his arms, instead of the nymph *Syrinx*, she being changed into reeds when flying from his embraces. The *syrinx* was long a popular instrument with the shepherds, who looked upon Pan as

their tutelary deity, and was ultimately improved by the use of *foramina*, or holes and stops.

The Greeks who lived by the sea-shore, most probably used shells as instruments of music; and hence the representation of the Tritons, blowing their conches before the chariot of Neptune. They had also pipes, formed out of oaten reeds, called *Avena*. The *Tibia* was originally a pipe made of the shank or shin bone of an animal. After the ancients discovered the art of boring flutes, they were made of box-tree, laurel, brass, silver, and even of gold. Sometimes the flute had a horn attached to the end of it, by which it took the shape of a lituus, or clarion, which was the characteristic of the Phrygian flute.

To the Grecian deity Mercury, so famous for being not only a patron of thieves and knaves, but himself a proficient in the arts of robbing and cheating, is ascribed the invention of the lyre, constituting a principal instrument in the stringed class. He is said to have stolen some oxen from Apollo, and to have retired with them to the foot of a mountain in Arcadia, where he found a tortoise, which he killed and ate. As he was diverting himself with the shell, he noticed the sound it emitted from its concave figure, on which he cut several thongs from a bull's hide, fastened them tight to it, and thus invented a new kind of music.

This story too closely resembles the accident by which the idea of the lyre is said to have been communicated to the Egyptian Hermes to meet with a ready credence. Although neither story is impossible, nor absolutely improbable, we think that the instrument was more likely to have been discovered by the accidental vibration of distended

strings, than by either of the circumstances handed down to us in Egyptian and Greek tradition; and that the Grecian lyre was brought from Egypt, though the Greek and Roman poets, and their historians, as Dr Burney observes, speak of *their* Mercury as the inventor not only of the lyre, but also of music itself,—Apollodorus being almost the only writer who ascribes that honour to the Egyptian Hermes. But the Greeks, when they deified a prince or hero of their own country, not only went to Egypt for a name, but also transferred the actions and attributes of the eastern deity to their own divinity. The most ancient representations of the lyre, it must be observed, give some colour to the tradition of its being first constructed out of the shell of a tortoise. On the old celestial globes it was represented as if made of the entire shell of that animal; and the lyre of Amphion, in the group of the Dirce, or Toro, in the Farnese palace at Rome, which is of very high antiquity, is of a similar shape.

If Mercury invented the lyre, we are told that we must ascribe to Apollo,* (to whom the former gave it as an atonement for the loss of his oxen,) the art of playing upon it. This deity was celebrated in Greece as the great patron of music; and at the Pythian games, instituted in honour of his killing the serpent Python, music and poetry were, in an especial manner, the subject of contention. Some of the earliest specimens of Grecian poetry are hymns which were sung in honour of this god.

* Some ascribe to Apollo the invention of both the lyre and flute.

Contemporary with Apollo was Marsyas, the reputed inventor of the double flute. He taught the principles of the art; and one of his pupils was Olympus, the Phrygian, who, according to Plutarch, brought into Greece the practice of touching the strings of the lyre with a quill; for before his time they were vibrated with the fingers. He also invented the ancient enharmonic, which appears to have been the first regular system of Greek music.

This was the fabulous age of Greece; and some of the most celebrated personages in mythological history are also famed as musicians. We have already mentioned Mercury, Minerva, Pan, and Apollo; to them must be added the Muses, Bacchus, and the Sirens. The former added the string called *mese*, or A, to the lyre, which before had only consisted of three strings, viz. E, F, and G, called *hypate meson*, *parhypate meson*, and *meson diatonos*. These females were celebrated as musicians; and their different qualities are thus enumerated in an epigram of Callimachus:—

Calliope the deeds of heroes sung;
The choral lyre by *Clio* first was strung;
Euterpe the full tragic chorus found;
Melpomene taught lutes their soothing sound;
Terpsichore the flute's soft power display'd;
By *Erato* the pious hymn was made;
Polyhymnia to the dance her care applied;
Urania wise the starry course descried;
And gay *Thalia's* glass was life's and manner's guide.

Bacchus was celebrated for performing on the flute; and the Sirens were singers of such attractive power, that although those who listened to their strains knew they could not escape ruin,

and that their "song was death," it was still so sweet, that "it made destruction please."

In these ages music seems to have been the favourite amusement of all classes, from the prince to the shepherd; and we are told many remarkable stories of the effects produced by its powerful charms. We are not to believe these stories in their full extent, nor indeed, perhaps, to understand them literally at all. But those who have witnessed the influence of music either upon the rude passions of a collected multitude, or upon the melancholy temperament of isolated individuals, will not discredit them entirely. On the contrary, in all the traditions of antiquity, however preposterous and absurd they may seem, we believe that some real event was shadowed forth, and that under an allegorical veil of poetic embellishment, the substance of truth is concealed.

The most celebrated names which occur in the annals of Grecian music at this period are,—I. Orpheus, who wrote several religious hymns, greatly improved the flute, and added to the lyre the strings named *hypate*, or B, and *parhypate*, or C; thus completing the heptachord, or seven sounds, (Linus having previously added the string D,) B, C, D, E, F, G, A.* He is reported to have attracted wild beasts by the charms of his music; probably meaning, that, by

* This account of the progress of the harp, though the most general, is not universally adopted. Some attribute the increase of the number of strings to Amphion, Phrynis, and Terpander; whilst others contend, that it was originally constructed of seven strings, and that the number was afterwards augmented to eleven; Pythagoras adding one, and Timotheus, the Milesian, the others.

his wisdom and prudence, he softened the savage manners of his contemporaries, and civilized the barbarous people by whom he was surrounded.

II. Linus, the pupil of Orpheus, and the tutor of Hercules, who added one string to the lyre, as mentioned above. III. Musæus, the son (or, according to others, the disciple) of Orpheus.

IV. Thamyris, to whom that musician taught the use of the lyre. V. Chiron, the tutor of Achilles.

VI. Amphion, the son of Jupiter and Antiope, who first built an altar to Mercury, and is said, in return, to have been invested, by that deity, with such extraordinary powers, that when he struck the lyre, the rocks danced to his strains, and the stones arose, and formed themselves into the walls of Thebes. Amphion is said to have been taught the use of the lyre by Hercules; and to have invented the Lydian mode: though some writers deny his musical qualifications altogether; and Pausanius asserts, that he only derived his musical reputation from his alliance with the family of Tantalus.

The state in which these persons left music may be pretty well ascertained from the poems of Homer. It is generally admitted, that the descriptions of this prince of poets are accurately correct, and his narratives historically true. To his works, reference will always, therefore, be made, for a picture of the manners and customs of the times of which he wrote.

The era of the Trojan war, like that of every other event anterior to the birth of Christ, is very differently computed. According to Dionysius Halicarnassus and Varro, this celebrated siege took place 1185 years B. C. The computations of Archbishop Usher, Dr Blair, and the Oxford

marbles, very nearly coincide with this date. Sir Isaac Newton, who is followed by Dr Priestley, fixes it only 904 B. C.; whilst the Arundelian marbles place it 24 years earlier than Dionysius and Varro. The age of Homer is, like his country, equally the subject of controversy. Dr Blair places him about 900 B. C.; Dr Priestley 850 B. C.; and the Arundelian marbles nearly 1000 B. C. This diversity of opinion as to dates, however, has no reference to the statements of the poet, either as to men or things; in which implicit reliance appears to have been always placed.

Music is mentioned in the *Iliad* and *Odyssey* upwards of fifty times, and always with rapture. Vocal music, however, appears to have been the most general, for although we have singing without instruments, there does not appear to be the least trace in his writings of instrumental music without vocal. Even dancing seems to have been accompanied by the voice;—

“ Then to the dance they form the *vocal* strain,
Till Hesperus leads forth the starry train.” *

There are no more than three musical instruments mentioned in the original Greek of Homer, namely the *lyre*, the *flute*, and the *syrinx*; we may justly conclude, therefore, that no others were known at the time of the Trojan war.

As among the Egyptians and Hebrews, the Greeks used music in their religious rites. Thus Homer attributes the cessation of the plague to music:—

“ With hymns divine the joyous banquet ends,
The Pæans lengthen'd till the sun descends;
The Greeks restored, the grateful notes prolong;
Apollo listens, and approves the song.”

* *Odyssey*, book xv. See also book iv. verse 25.

Indeed, hymns were sung to all their deities, with one exception. Eschylus tells us, that "Death was the only god who would neither be moved by offerings, nor conquered by sacrifices nor oblations; and therefore he was the only one to whom no altar was erected, and to whom no hymns were sung."

From the same poet we learn, that music formed a principal feature in the public and private festivals of the Greeks,—in which they were supposed to imitate the gods, who

"The genial day prolong,
In feasts ambrosial, and celestial song;
Apollo tuned the lyre, the Muses round
With voice alternate, aid the silver sound."

With regard to military music, although Homer mentions the trumpet by way of simile, which proves that it was known when he wrote, yet it is clear that it was not in use at the Trojan war. Heralds gave the signal,—

"Now bid the heralds sound the loud alarms,
And call the squadrons, sheathed in brazen arms,"

And he celebrates Stentor's brazen throat, as surpassing the strength of fifty others,—

"Stentor, the strong, endued with brazen lungs,
Whose throat surpass'd the noise of fifty tongues."

Homer has immortalized several bards or rhapsodists in his poems; and from what he says of them, it is quite evident, that they resembled the scalds or bards of the northern nations of Europe. They sung their poems extempore, in the streets of cities, and palaces of princes, where they were treated with the greatest respect; and they claimed for themselves the powers of inspiration.

From Homer to Sappho, who flourished upwards of 600 years B. C., there is nearly a total blank in the annals of the arts; but in the interval we know that several eminent musicians flourished; and that a great improvement took place in Grecian music. The following are the most celebrated musicians of this period. Thales of Crete, who was an excellent flutist and singer; Eumelus, who wrote the history of his country in the shape of an historical ballad; Archilochus, of Paros, who is considered to have been the inventor of lyric poetry,—heroic poetry, in hexameter verse, being solely in use before his time, and the change of rhythm unknown; he is also said to have been the first who employed that species of composition, now called the “recitative accompanied,” which was afterwards adopted by the dithyrambic and tragic poets. Olympus, the Phrygian, who is said by some to have been descended from the first Olympus, is one of the most famous musicians of antiquity. His musical talents are celebrated by Plato, Aristotle, and Plutarch. The former tells us, that some of his airs were existing in his time; and Plato describes his music as in a particular manner adapted to affect and animate the hearer. Aristotle says it swelled the soul with enthusiasm; whilst Plutarch declares, that it surpassed in simplicity and effect every other music then known; and he ascribes to him the composition of several nomes, or airs, that are frequently mentioned by ancient writers, *i. e.* the Minervan, the Harmatian, the Curule, or Chariot air; and the Spondean, or Libatian air. Olympus was followed (670 B.C.) by Terpander, the inventor

of notation; and who, according to Plutarch, introduced those grave and decent measures, which are its greatest ornaments. He is considered as the earliest, if not the very first writer of the *scholia*, or convivial songs of the Greeks. Tyrtæus, whose songs were so popular, that Lycurgus tells us they were sung, two hundred years after his death, in the camp of the Spartans, was contemporary with Terpander; and was followed by Mimnermus of Smyrna, who flourished at the beginning of the 6th century before the Christian era.

At this epoch, as Mr Campbell elegantly remarks, "Poetry and music mutually aided the progress of each other. Music excited poetic enthusiasm, and the enthusiasm of the poet sought to vent itself in variety of versification. This variety of metre reacted upon music, and enriched it. In the modern state of the art, it is true, that music is, to a great degree, independent of the measure which it accompanies. But rhythm (as Burney, and Tartini before him, remarked) rigorously governed melody in the music of ancient Greece; so that new metres must have generated new airs. When we are told, therefore, that Archilochus first shewed the example of accompanying transitions from one rhythm to another with the music of the lyre, we may regard him, even if his date was later than Terpander's, (as some affirm,) as eminently sharing in the honour of lyrical invention."

Of the Greek lyrists, Alcman, Stersichorus, Alcæus, Sappho, Simonides, Ibycus, Bacchylides, Anacreon, Callistratus, Arion, and Pindar, are the most eminent. They extended over a period of upwards of two hundred years, and enriched

with their compositions three out of the four dialects of Greece.

Almost every profession appears to have had songs peculiarly appropriated to it. Athenæus mentions the songs of the slaves grinding in the mill; of the gleaners, of the nurses, of the agricultural labourer, and those who had the care of cattle; of the keepers of the public baths, of the shepherds, the reapers, of those who got in the harvest, and those who trod out the corn; of the water-drawers, millers, weavers, carders and dressers of wool, children, &c. They had likewise songs adapted to particular circumstances or ceremonies, and to festivals, as courtship, marriage, funerals, joy, sorrow, &c. They had also blind mendicants, who went from door to door soliciting alms, singing as they traversed the streets in their eleemosynary occupation. The following is a song of one of these beggars, which Athenæus has preserved from Phœnix of Colophon, an iambic poet. It must be understood that the singer carried a raven on his hand, which he called *Corone*, (the Greek name for that bird,) and for which he affected to beg.

Ye who to sorrow's tender tale

With pity lend an ear,

A tribute to *Corone* bring,

Apollo's favourite care.*

Or barley-sheaf, or salt, or bread,

Corone shall receive;

Or clothes, or wheat—what every one

May best afford to give.

* The raven was sacred to this god. It was once white, and of a beautiful figure; but having too officiously reported the disloyalty of his mistress *Coronis*, whom he, in consequence of that information, hastily killed with an arrow, was rewarded by its present hue and appearance.

Who now bring salt, some future time
Will honey-combs prepare ;
For most Corone's taste delights
Such humble, homely fare.

Ye servants, open wide the door—
But, hark ! the wealthy lord
Has heard, his daughter brings the fruit
To grace Corone's board.

Ye gods ! let suitors come from far
To win the lovely maid ;
And may she gain a wealthy youth
With every grace array'd.

Soon may she give an infant son
To bless her father's arms,
And place upon her mother's knee
A daughter full of charms.

O may she live to see her son
With every honour crown'd ;
Her daughter, beauty's fairest flower,
Beloved by all around :

While I, where'er my footsteps guide
My darken'd eyes along,
Cheer those who give, and who refuse,
With—all I have—a song.

These men, it seems, were called *Coronistæ*, and their songs *Coronismata*. There was at Rhodes another sort of beggars, called *Chelidonistæ*, who carried a swallow with them, and are mentioned, according to *Athenæus*, by *Theognis*, in his second book of the *Rhodian Sacrifices*.

During the period to which we have been adverting, the Olympic, the Pythian, the Nemean, and Isthmian games, were instituted ; and most of the lyric poets, whose names are before enumerated, were competitors, and won prizes at those games ; the contests at which, no doubt, greatly aided the progress of the sister arts of poetry and music. The institution of prizes, at

the Pythian games, for instrumental music, must in particular have eminently promoted the improvement of that branch of the art.

In time, however, it is certain, that at these games a noisy and vociferous style of music was introduced. Lucian tells us of a young flute player, named Harmonides, who, on his first public appearance at them, began a solo with so violent a blast, intending to surprise and elevate the audience, that he breathed his last breath into his flute, and died on the spot. And it is also recorded, that the trumpet players at these exhibitions were overjoyed when they found they had neither rent their cheeks, nor burst their blood-vessels, by their exertions; and they used a *capistrum*, or bandage, extending round the head, under the ears, with a hole for the mouth, and supported by a transverse piece going over the crown of the head: this was for the purpose of preventing their cheeks from swelling.

From the time of Pindar to the conquest of Greece by the Romans, may be reckoned the classic age of that country, as, in that period, Eschylus, Sophocles, and Euripides, tragic poets; Herodotus, Thucydides, Xenophon, Pythagoras, Plato, Aristotle, Aristoxenus, Euclid, Theocritus, Callimachus, &c. &c. lived and wrote. During this era the drama was invented, and its union with music contributed to the advancement of both. All the tragedies of the Grecian dramatists were set to music; and the age was productive of many eminent poets, who recited their own verses to the lyre, and won "golden opinions" from all classes of people.

The Greek drama consisted of soliloquy, dialogue, and choruses. The two former were

declaimed to a species of recitative; the latter sung. In the time of Eschylus, the number of performers in the chorus amounted frequently to fifty. It was afterwards reduced by law to fifteen. The leader of this band was called *Coryphæus*. Each of the principal odes, or choruses, was divided into *strophe*, *antistrophe*, and *epode*. Demetrius Triclinius tells us, that the *strophe* was sung by the chorus moving to the right, the *antistrophe* while moving to the left, and the *epode* after these two evolutions were performed, and the choristers standing still. Pindar has divided his odes in the same manner; and those sung to the gods had similar divisions. The latter were performed by the priests, who walked round the altar, repeating on their first entrance, as they turned to the left, the *strophe*; they then turned to the right, and sung the *antistrophe*; and the *epode* was sung standing before the altar. It should be remarked, that all the Greek poets were musicians, and adapted airs to their own pieces.

Amongst the musicians of this period, Timotheus, (who added three strings to the lyre,) Phrynis, Antigenidas, Philoxenus, Arion, Dorion, Ismenias, Telephanes, and Lamia, (a female flute player,) are the principal. Many of these performers were greatly caressed; and the science became to be considered an essential part of general education throughout Greece, particularly about the time of Pericles and Socrates. Of musical instruments, the flute appears to have been the favourite. It was considered capable of stimulating the passions in the greatest degree; and the Lacedemonians had a song which said, that "a good performer on the flute would make

a man brave every danger, and face even iron itself." They played an air called *Adonion*, on the flutes called *Tibiæ Embateriæ*, (flutes to march to) when on the point of attacking an enemy. Immense prices were given for flutes. We are told that Ismenias, the celebrated musician of Thebes, gave three talents, or £581, 5s. for one at Corinth; and that Theodorus, a flute maker of Athens, made so much by his profession as to be enabled to give all his children a liberal education, and to bear one of the heaviest burdens to which a citizen of that city was liable, viz. that of furnishing a choir, or chorus, for his tribe, or ward, at festivals and religious ceremonies. Xenophon tells us, that flute players lived in a most magnificent manner; and their attendance at festivals and funerals was universally required. It may be remarked, that the pay of all public performers appears to have been enormous. Athenæus relates, that Amœbæus, the harper, received one talent, or £193, 15s. for one performance at the theatre.

Next to the flute, the lyre held the principal rank in the musical instruments of Greece. Its history, as far as it is known, has already been given; and it may be remarked, that, in all probability, the various claims set up for the Muses, Linus, Orpheus, Amphion, Terpander, Pythagoras, and Timotheus, as improvers of the lyre, by increasing its compass, and augmenting the number of the strings, are each correct; for the same improvements might be suggested to the mind of different persons unconnected with each other, and adopted by them in perfect ignorance of any one having preceded them in the path of discovery. The knowledge of new inventions did not then

travel so fast as in the present day ; and the intercourse between different places was not carried on with that regularity and precision which is the boast of modern times.

There were several varieties of the lyre, viz. the *Phorminx*, *Cithara*, *Chelys*, *Testudo*, &c. It is very difficult to say in what respect these instruments differed from each other, though that they did differ is certain ; for Quintilian asserts, that “ among the stringed instruments, you will find the *Lyre* of a character analogous to masculine, from the great depth, or gravity and roughness of its tones ; the *Sambuca* of a feminine character, weak and delicate, and, from its great acuteness, and the smallness of its strings, tending to dissolve and enervate. Of the intermediate instruments, the *Polyphthongum* partakes most of the feminine ; but the *Cithara* differs not much from the masculine character of the *Lyre*.” Thus there appears to have been a scale of stringed instruments, of which the lyre and sambuca were the extremes, and the polyphthongum and cithara between. Quintilian afterwards just mentions, that there were others between these. The cithara, perhaps, may have differed from the lyre, as the single harp does from the double one. From a passage in the *Argonautis*, it would seem, that the cithara and the phorminx were different instruments : it is there said of Chiron, that he “ sometimes strikes the cithara of Apollo, sometimes the shell-resounding phorminx of Mercury.”

In the hymn to Mercury, ascribed to Homer, Mercury and Apollo are said to play with the cithara under their arm. This seems to point out an instrument resembling the guitar rather than the harp : but the ancients had lyres,

citharas, and testudos, of shapes differing as much from each other, as our harp, spinet, virginal, and pianoforte. They differed also in the number of their strings; and hence the dispute, whether the lyre was originally of three, seven, or more strings, probably originated.

In a Greek manuscript of the year of our Lord 200, there is a drawing of an instrument, with a long fretted finger-board and neck, of the same form as the Egyptian *dichord*. On an ancient marble sarcophagus, a female figure is represented sitting and playing upon an instrument that has a *κοιλία* (body,) a long neck or finger-board, and five strings stretching along it. She holds the neck in the left hand, and apparently presses upon, or stops the strings with the ends of her fingers. The position of the instrument is exactly the same as that in which the modern guitar is supported; but the strings appear to have been struck with a plectrum, held in the right hand. On another sarcophagus, an instrument exactly like the Spanish guitar is sculptured. The strings are apparently nine in number, and the frets ten.* The monochord, with strings divided by moveable bridges, was in constant use latterly, at least, amongst the Greeks; it shewed the nature of intervals, and was the only means of forming the ear to an accurate perception, and the voice to the true intonation, of them.

Pythagoras, the Zacynthian, invented a curious instrument called the Tripodian lyre. It resembled in shape the Delphic Tripod; the three legs supported a vase, which served as a sound-board, and the strings were placed between the legs;

* *New Edinburgh Review*, vol. ii. p. 510.

considered in respect of the vibrations from which it resulted, was reducible to appreciable qualities, he made it the subject of arithmetical calculation, and, by the aid of numerical characters, rendered the sections of those qualities *visible*.* He invented the harmonical canon, or monochord, the instrument already mentioned, of a single string, furnished with moveable bridges, and contrived for the measuring and adjusting the ratios of musical intervals, by accurate divisions. This instrument was recommended by Pythagoras on his death-bed, as the musical investigator, the criterion of truth. It appears to have been in constant use among the ancients, as the only means of forming the ear to the accurate perception, and the voice to the true intonation, of those minute and difficult intervals, which were then practised in melody. The discovery of musical ratios has also been assigned to him, with the method of determining the gravity or acuteness of sounds, by the greater or less degree of velocity in the vibrations of strings. The addition of an eighth string to the lyre, was also made by Pythagoras; and some writers claim for him the invention of the musical notation of the Greeks,—which, however, appears to have belonged to Terpander.

Pythagoras seems to have been the first who attempted to give a theory of sounds: he supposed the air to be the *vehicle* of sounds; and its agitation, produced and accompanied by a similar agitation of the sounding body, to be the *cause* of it. “The vibrations of a string, or any other sonorous body, being communicated to the air, affected the audi-

* BUSBY'S *History of Music*, vol. i. p. 172.

tory nerves with the sensation of sound ; and this sound, according to him, was acute or grave, in proportion as the vibrations were quick or slow." Such was certainly the philosophy of sounds, of which Pythagoras was the first teacher ; but we have no data to guide us in conjecturing the mode in which he came to his conclusions. The tale of his discovering the consonances, by observing the resonance of hammers in a blacksmith's shop, we look upon to be an idle invention.*

Pythagoras was the first of the Grecians who entertained the notion of the music of the spheres ; he taught that the seven planets, and the sphere of fixed stars, united in harmonious concert, and he apportioned different tones to each planet, according to their distance from the earth. Mr Fenton, in his notes on Haller, suggests, that the Greek philosopher, who had studied in Babylon under Zoroaster, who was a servant to one of the Jewish prophets, and might therefore be supposed to have become acquainted with the Jewish writings, grounded his doctrine on a literal conception of that expression in the book of Job, "when the morning stars sang together." This fanciful idea would long since have been forgotten, if the poets had not perpetuated it ; and by none has it been employed more happily than by our own Milton, in the Hymn on the Nativity :—

"Ring out, ye crystal spheres,
Once bless our human ears,
If ye have power to touch our senses so ;
And let your silver chime,
Move in melodious time,
And let the base of heaven's deep organ blow."

* According to the best chronologers, Pythagoras died about 497 B. C. aged 71.

Aristoxenus, born at Tarentum in B. C. 394. Italy, was a disciple of Aristotle, under whom he learned philosophy and music; and amongst the treatises which he wrote, were several on music. He was opposed to Pythagoras, considering the ear as the sole arbiter of musical intervals,—whilst that philosopher decided, that the ear could no more form such intervals, than the eye could form a circle without compasses. Neither opinion is correct, if pushed to its extreme meaning; and Ptolemy, endeavouring to steer a middle course, discriminates the several offices of reason and sense more accurately than either. There were other chiefs of sects, as Epigonus, Damon, &c.; the former was the inventor of an instrument, called after him the *Epigonium*, mounted with forty strings. Euclid also treated of music as well as of mathematics.

On the Nature of the Ancient Grecian Music.

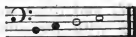
No subject has excited more controversy, than the music of the ancient Greeks. Its excellence has, on the one hand, been extolled beyond all the bounds of probability; and on the other, it has been considered as little superior to the rude efforts of the natives of the South Sea islands, or of the Esquimaux. Very contradictory notions have also been formed of the musical system of that celebrated people; the question as to whether they were possessed of the knowledge of counter-point or not, having occupied the pens of many acute critics, and eminent antiquarians, without

any satisfactory decision being arrived at. Our limits will not permit us to enter into the arguments on this head; we can only undertake to give an outline of the principal features of the system of ancient Greek music, as they appear in the writings of those who have devoted much time and attention to the subject.

The most ancient system of the Greeks appears to have been the enharmonic of Olympus, the Mysian; the scale of which resembled the ancient Scottish scale in the minor key, omitting the fourths and sevenths, thus: D, \flat B, A, F, E, D, D, E, F, A, B, D. How long this system prevailed before the diatonic was introduced, which was succeeded by the chromatic, and the modern enharmonic, proceeding by quarter tones, it is impossible to ascertain. The following is an account of the above three genera:—

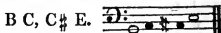
The *Diatonic* genus is the most natural and simple in music. In modern music it implies a scale of sounds, consisting of a mixture of tones, and major semi-tones. The Greek diatonic genus, or tetrachord, proceeded by a semi-tone and two tones; as

B C D E.



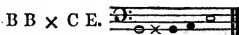
From the succession of these two tones, it derived its name, which was formed of *δια*, *by* or *through*, and *φωνος*, *tone*; that is, passing from one note to another, which, in the Greek music, was never done but in the diatonic genus. In English airs, "God save great George the king," and "Let ambition fire thy mind," may be instanced as specimens of the pure diatonic; *i. e.* they are totally without modulation by an accidental flat or sharp.

The *Chromatic*, the second of the three genera, consisted of semi-tones and minor thirds; as



It derived its name either because the Greeks marked it with the character of colour which they called *χρωμα*, or, as P. Panau suggests, because it is a medium between the diatonic, the first, and the enharmonic, the third genus. Boethius, and after him Zarlino, attribute the invention of this genus to Timotheus, the Milesian, contemporary with Alexander the Great. The regular chromatic scale in modern music, consists entirely of a series of major and minor semi-tones, such as the temperament of our keyed and wind instruments allows, ascending and descending.

The *Enharmonic* was the third genus in Greek music, and consisted of two quarter tones, and a major third; as



Each of these genera had some sounds peculiar to itself; and there were others that were in common with the other two. B C E F A B \flat and d, were common to all three; whereas D G were peculiar to the diatonic, C \times and F \times to the chromatic, and B \times E \times and A \times to the enharmonic. The following complete scale of the three genera, (after Dr Burney,) will illustrate this system better than words:—

1st Tetrachord. 2d do. 3d do. 4th do. 5th do.

Diatonic.

Chromatic.

Enharmonic.

Proslambanomenos*

- * Proslambanomenos was a note subjoined to the scale, being added at the bottom to complete the double octave.

No point is more difficult of adjustment than the era at which the different genera were introduced. Padre Martini, who devoted his great talents to the research, thinks that no other genus than the diatonic existed before the time of Alexander the Great, when the chromatic was invented by Timotheus; whilst the enharmonic was only introduced about the time of Eratosthenes, who died B. C. 194. One fact is fully established, by a very remarkable document, which is preserved by Boethius, namely, that Timotheus (who was born 346 B. C.) was banished from Sparta for changing the style of their ancient music; which, at all events, seems to have been, before his time, very simple. This document is the decree of the senate against that musician, and it is so remarkable, that it is worth transcribing:—

“Whereas Timotheus, the Milesian, coming to our city, (Sparta,) has dishonoured our ancient music, and, despising the lyre of seven strings, has, by the introduction of a greater variety of notes, corrupted the ears of our youth; and, by the number of his strings, and the novelty of his melody, has given to our music an effeminate and artificial dress, instead of the plain and orderly one in which it has hitherto appeared; rendering melody infamous, by composing in the chromatic, instead of the enharmonic;* the kings and the ephori have, therefore, resolved to pass censure upon Timotheus for these things; and, farther, to oblige him to cut all the superfluous strings of his eleven, leaving only the seven tones; and to banish him from our city; that men may be warned for the future not to introduce any new customs.”

* *i. e.* The ancient enharmonic of the first Olympus.

There were five principal modes in Grecian music,—the *Dorian*, *Lydian*, *Phrygian*, *Ionian*, and *Etolian*; the names of all which, the reader will see, are derived from countries in Asia, a strong proof that the musical knowledge of the Greeks, and their system, was derived from the East. There were several intermediate modes, of which some authors enumerate fifteen; Aristoxenus reduces the number to thirteen; and others, again, to twelve. Of the principal modes the gravest was the *Dorian*, the *Phrygian* was in the middle, and the *Lydian* was the acutest. In dividing each of these modes into two intervals, place was given to two other modes, the *Ionian* and the *Etolian*; the first of which was inserted between the *Dorian* and the *Phrygian*, and the second between the *Phrygian* and the *Lydian*. In character, the *Dorian* is said to have been grave and magnificent, neither too diffusive, gay, nor varied; but severe and vehement. It was exciting and spirit stirring,—

“ Anon they move

In perfect phalanx to the *Dorian* mood
Of flutes and soft recorders; such as raised
To height of noblest temper heroes old,
Arming to battle.”

The *Etolian* was grand and pompous; the *Ionian* neither brilliant nor effeminate, but rough and austere, with some degree, however, of elevation, force, and energy. The *Phrygian* was consecrated to religious ceremonies; and the *Lydian* was mild and soothing. Thus Dryden:

“ Softly sweet, in *Lydian* measures,
Soon he soothed his soul to pleasures.”

The following represents the octochord of Pythagoras, with the names of the strings, and

the corresponding notes in the modern counter-tenor scale.



“As all sounds beyond the octave, in modern harmony, are replicates of the primary one, the lyre, simple as it appears, was capable of expressing every essential sound. No wonder, then, that it should have been held, by the ancient Greeks, in such esteem. But, as it did not reach the whole extent of the human voice, another octave was added. This circumstance gave rise to the term flat, as the alteration of the diatonic into the chromatic tetrachord introduced that of sharp: thus, E F F \sharp A, consisting of a half tone, a minor semi-tone, and a minor third; the term flat arose, from the necessity of making a half tone from the mese A, the fifth line bass staff; thus, A B \flat C D, to form a diatonic tetrachord, and a perfect fourth from the F below; thus, F B \flat . The system of conjoining tetrachords, of which the fourth was always a perfect one, formed, together with the enharmonic, or quarter-tone division of sound, the sum and substance of the Greek immutable system, the double octave from A, the first space bass staff, to A, the second of the treble staff: thus, as divided into five hexachords by Forkell,”* viz.

* See article “Music,” in the *London Encyclopedia*.

Excluding from this extraordinary system the enharmonic, or quarter-tone division, and retaining the, to us, more intelligible portion of it, we obtain the celebrated system of Aristoxenus, thus :

A musical staff in C-clef with a common time signature (C). The staff contains a series of notes, some square and some round, with various accidentals. The notes are grouped into pairs and quartets with curved lines above them. The labels for these groups are as follows:

- Proslambanomenos. (square note, C)
- Hypate hypaton. (square note, D)
- Parhypate hypaton. (square note, E)
- Lichanos hypaton. (square note, F)
- Hypate meson. (square note, G)
- Parhypate meson. (square note, A)
- Lichanos meson. (square note, B)
- Mese. (square note, C)
- Trite synemmenon. (round note, D)
- Paranete synemmenon. (round note, E)
- Nete synemmenon. (round note, F)
- Paramese. (square note, G)
- Trite diezeugmenon. (round note, A)
- Paranete diezeugmenon. (round note, B)
- Nete diezeugmenon. (round note, C)
- Trite hyperbolaeon. (round note, D)
- Paranete hyperbolaeon. (round note, E)
- Nete hyperbolaeon. (round note, F)

The inversion of this order of sounds produces the modern major system, thus :

A musical staff in C-clef with a common time signature (C). The staff contains a series of notes, some square and some round, with various accidentals. The notes are grouped into pairs and quartets with curved lines above them. The labels for these groups are as follows:

- 1. (square note, C)
- 2. (square note, D)
- 3. (square note, E)
- 4. (square note, F)
- 5. (square note, G)
- 6. (square note, A)
- 7. (square note, B)
- 8. (square note, C)
- 9. (square note, D)
- 10. (square note, E)
- 11. (square note, F)
- 12. (square note, G)
- 13. (square note, A)
- 14. (square note, B)
- 15. (square note, C)

The Greek system also included *sounds*, *intervals*, *mutations*, *melopœia*, and *rhythm*.

Sounds are the elements of music : these are the foundation of both melody and harmony, which are formed by the agreeable arrangement of those tones or sounds which are produced by the human voice, or by any musical instrument. *Intervals* are the difference between sounds ; the least of which, in Greek music, was the enharmonic diesis, or fourth of a tone. *Mutations* denoted the changes in genus, mode, time, or air. *Melopœia* signified the art of composition, and, in a strict sense, included *intervals*, *mutations*, and *rhythm*, or the measurement of time, which, with ancient musicians, was very different from the modern rhythm, being, with them, prescribed by the long and short syllables of the poetry, and had no other variety than that afforded by its metrical laws.

Before the time of Terpander, the Grecian melodies, like those of Egypt and Judea, were entirely traditional. The method of notation invented by him, and enlarged and improved by others, was by using the letters of their alphabet to denote musical sounds. They did not use these letters in their pure state ; but some of them were inverted, others mutilated and confounded, in various manners, whilst a few only were used in their proper form. This system appears to us to be very complex, and as remote as possible from the beautiful simplicity of the modern method.

All writers, however, do not agree in attributing to the Greek notation these complicated difficulties. M. Perne, four or five years back, published a memoir on Greek music, in which

he reduces the characters from 1620 notes, or signs of notation, which have been enumerated, to comparatively a very few.* It is stated, that the Greeks formed, from the twenty-four letters of their alphabet, 125 musical characters. These M. Perne reduces, in the first instance, to ninety. The half of these he afterwards assigns to the voice, and the other half to the instruments. This limits, to the number of forty-five, such signs as were necessary to be known, according as the object was to learn music of the vocal or instrumental kind. He goes even farther than this, and attempts to demonstrate that, for the general use of practitioners, forty-four characters would be sufficient, *i. e.* twenty-two for the voice, and twenty-two for instruments. He also contends, that the Greeks had a simple and uniform method of teaching their general system; since, out of fifteen modes, they took only the notation of the Lydian mode, in the diatonic scale, as a medium for giving the examples upon which they founded their demonstrations. By means of the notation of this mode only, they taught the pupil the elements of the musical art; from which they gradually advanced to the knowledge of the other modes.

There are only four specimens of ancient Greek music, in their supposed original notation, handed

* Francois L. Perne was born at Paris in 1772. He was a pupil of the Abbe d'Haudimont, and made great proficiency in the science. He came to be Professor of Harmony, Member of the Royal Academy of Music, and performer on the double bass in the chamber band of Napoleon. He composed much church music. He was an eminent theorist, and devoted much time to the study of ancient music.

down to us. Three of them are hymns, addressed to Calliope, Apollo, and Nemesis, which were found among the papers of the celebrated Archbishop Usher. The fourth was found in a monastery, near Messina, by Kircher. It consists of the first eight verses of the first Pythic ode of Pindar, set to musical characters, corresponding to those attributed by Alypius to the Lydian mode, which, Plato tells us, was so peculiarly adapted to inspire tender affections, that he forbade the use of it in his republic. These specimens have been illustrated by Mons. Burette and Dr Burney; and one of them, the hymn to Calliope, has been recently translated, from the original Greek characters, and harmonized by Mr J. F. Dannely. It is published in the 29th part of the London Encyclopædia, art. Music. Mr Dannely coincides in opinion with Doni, Zarlino, Stillingfleet, and others, that the Greeks possessed the knowledge of harmony, or counterpoint. Although we have already stated that we shall not discuss this question, yet the following remarks by M. Perne appear so judicious and applicable, that we make no apology for inserting them.

“There are some reasons for supposing that, among the ancients, the words harmony, rhythm, measure, related respectively to the succession of sounds from high to low, to time and measure, or the manner of dividing the time. It is an opinion very generally received, that harmony, in the modern acceptance of the term, was not practised, or even known, among them; yet may we not be permitted to raise some doubts as to the correctness of this opinion? The ancients are allowed to have performed pieces in the octave, as well with the voice as with instruments; this they

called antiphonia. When men and women sing together, the antiphonia is naturally produced. The execution in unison is called homophonia; but can we believe that the sensation of the perfect chord should, through so many centuries, have been unperceived by the delicate ears of Greek musicians? It is in vain to allege that the too powerful major third, engendered by a succession of true fifths, was regarded by them as a dissonance; for, even supposing the assertion to be true, the accidental concord of voices, or of instrumental sounds, must have often caused the natural chord of the third to be distinguished; add to which, there still remained the fifth. We have instruments of percussion—for instance, the cymbals—the origin of which may be traced to a very remote period, which, in our system, generally strike one of the lower octaves of the tonic, and its fourth flat, or fifth sharp, according to the tone of the piece performed. As to the double flutes, which, judging from the antique bas-reliefs and frescoes, were played together by the same musician, were they intoned in unison, in the octave, or in parts of a chord?—By the bye, with respect to these flutes, I will mention a peculiarity which struck me on viewing the magnificent collection of designs brought by M. Pacho from Cyrene,—these sonorous conical tubes are furnished with pegs, nearly similar to those used in stringed instruments.

“But, in a word, why are the players upon the harp, portrayed in the paintings on the walls of the royal tombs at Thebes, in the excavation called the Catacomb of Harps, represented as employing both hands at once to strike the chords, in the manner of our modern harpers?

(See the great work published by the Commission d'Egypte.)

“These facts, to which others might be added, authorize the opinion, that the ancients knew and employed simultaneously other intervals besides that of the octave.”

Upon the whole, the Greek music was, we think, beyond doubt, of a much higher order than it is generally deemed to be. They had a knowledge of all our musical intervals, within the compass of their scale, which neither ascended so high, nor descended so low, as ours : and if they did not possess a knowledge of harmony and counterpoint, in our meaning of the words, they certainly had the art of composing for, and directing, large vocal and instrumental bands, and of producing an effect, by their means, equal to any thing ever witnessed in modern times.

It may be remarked, that great expectations were entertained of important information on musical and other subjects, to be found in the treatise of Philodoxenus, which was discovered in the ruins of Herculaneum, and presented by the King of Naples to his Majesty, George IV. This MS. was unfortunately destroyed, with the exception of a few fragments, in the process of unrolling. From these fragments we learn that it was a dissertation on music, after the manner of Boethius ; and, unless what is destroyed was far superior to what remains, it would have added little to our stock of information on the subject.

Music of the Modern Greeks.

THE best account of modern Greek music that we have met with, is contained in an interesting work by M. Fauriel, entitled, "*Chants Populaires de la Grèce Moderne.*" That country abounds with rhapsodists,—a species of improvisatori,—most, if not all, of whom are blind, who go from village to village, and from fair to fair, singing the national songs of their beloved land. These songs, M. Fauriel tells us, give the genuine expression of their character;—they are poetry not to be found in books, but breathing and speaking in the mouths of the people. Every public event, however petty in importance or local in its operation, and frequently incidents in private life, are made the subject of song; usually finding in the same person a poet to embody, in the most musical language in the world, the incidents that are passing around, and a musician to adapt them to some flowing melody. Most of these airs are attributed to the blind itinerants already mentioned, who traverse Greece in every direction, from the extremity of the Morea to Constantinople, from the Ægean to the Ionian Sea. When Greece was under the dominion of the Turks, these wandering minstrels found their best welcome at the houses of the common people; the lordly masters of the soil never mingled in the festive groups of which they formed the centre, but passed them by in disdain, and looked with apathy upon the interest and zeal with which the Greeks listened to the

strains,—sometimes lively, sometimes pathetic, of these “Homers of the day,” as M. Fauriel calls them. Their songs are accompanied by a stringed instrument, which they play with a bow, the ancient lyre and plectrum of the Greeks, of which they retain the name as well as the form. The instrument, when perfect, has five strings; but it often consists of only two or three; and, as may be imagined, the sounds it emits are not very harmonious. Like the bards of old, these blind minstrels are the historians and chroniclers of modern Greece; and by taking note of every thing, and celebrating every occurrence through the medium of their songs, they are the means of spreading through the whole country the renown of adventurous actions, and the fame of the brave men by whom they are achieved.

But music, and its sister poetry, are not confined in Greece to national and historical events. As already stated, the incidents of private life are frequently embodied in song by the rhapsodists; and at the marriage festival, at the departure of any member of a family for a foreign land, and at the celebration of funereal rites, when “the body is committed to the dust, and the spirit returns to God who gave it,” poetry and music are the organs through which their emotions, whether of grief or joy, pleasure or regret, are conveyed; and there are songs and airs adapted to each particular event.

The funeral song, the *Myriologia*, is of very high antiquity. Homer describes the whole family of Priam as mourning over the corpse of Hector; and the custom has descended to the modern Greeks, amongst whom it has peculiar interest. These funeral laments begin when the

corpse is prepared for interment, and are prolonged till the arrival of the procession at the doors of the church. During the performance of the funeral rites by the priests, the songs are suspended, and begun again when the body is deposited in the grave; nor do they even then terminate, but are renewed on a variety of occasions; indeed, during the whole of the following year, the females of the family sing no songs except those of a melancholy character. The funeral songs are sung by women only, and are always extempore. Mothers pour forth lamentations for their infants, regretting them under the image of a delicate plant, a flower, a bird, or any other pleasing object, which assimilates in their imagination to the lost child; and these elegiac effusions are often of a very pathetic and graceful kind. Widows lament for their husbands, daughters for their fathers; and such is the effort required to subdue their emotions to the control of poetry and music, that they not unfrequently faint under the exertion. M. Fauriel mentions an instance of a woman who lived near Mount Pindus, who had lost her husband, being left a widow with two young children. She was a poor peasant girl, of great simplicity of character, and who had never given any indications of mind. With a child in each hand, she advanced to the body of her husband, and commenced her myriologue, by reciting over it, in a manner expressive of great agitation and solicitude, a dream which she had had some days before, as follows:—

“ Methought, as I was busied with domestic care,
A youth stood on my threshold, of fierce commanding air;
Adown his shoulders waving were wings of dazzling white,
And in his hand a naked sword—oh, dread, appalling sight!

He sternly gazed upon me, then thus the silence broke :
 ' Is thy goodman within ?' All trembling thus I spoke :
 ' My goodman is at home, and lulling on his breast
 Our little weeping Nikolos, to soothe him into rest.
 But pass not thou my threshold ; I prithee, youth, forbear,
 Thy terrible demeanour my little boy would scare.'
 But vain were my entreaties, resistance was in vain,
 The white-wing'd youth was resolute, and would an
 entrance gain :
 He darted o'er the threshold, and plunged his cruel sword
 Deep, deep within thy bosom, oh, thou, my heart's sole
 lord !
 There, too, is little Nikolos, thy hope, thy fondest joy,
 At him the monster aim'd, but I saved our darling boy."*

The words of this impassioned recitative, and the manner and tone of the mourner, says M. Fauriel, made the bystanders shudder ; and some of them looked towards the door, as if expecting to see the vision realized. The woman was overcome by her emotion : she could proceed no farther, and threw herself, with convulsive sobs, upon the body of her husband.

These elegiac songs are sung to music, which, in its general character, approximates greatly to the Gregorian chant. But they have this peculiarity, that while other songs generally terminate in a low note, they finish in a high one.

The music of most of the Greek songs is extremely simple. It is accompanied with a drawling kind of effect, and seems more nearly allied to plaintive chants, than to the music of the other nations of Europe. Their character always partakes of the plaintive, even when they

* For the translation of this funeral song, and also of the modern Greek songs afterwards given, I am indebted to *The Harmonicon*.

celebrate the victories of their chieftains, or convey sentiments the very reverse of pathetic or gentle. On hearing them, it would seem as if they must have been composed expressly to be sung among the mountains, and to be repeated and prolonged by the echoes, like the *Ranz des Vaches* of Switzerland. The air is frequently comprised in a single verse, usually in two, never in more. But it is often prolonged by the aid of words, arbitrarily introduced between the verses, as a kind of burden, and which, being often altogether foreign to the subject, produce a very whimsical effect. The music of the rhymed songs, composed and sung in the greater towns, or in the isles, has more sweetness and unity of character, and shews more artifice and contrivance. M. Fauriel says, he has heard many which were sung to Italian airs, long since forgotten in Italy.

It does not appear that the modern Greek music partakes in any eminent degree, if at all, of the style of that of antiquity. At a dinner given at the Mansion-house, London, in October, 1824, four youthful Grecians,—Eustace Rallis, from Napoli di Romania; Stamonacea, a Livadian; Cosla, son of a Suliot chief; and Pericles, an Athenian,—were among the guests. At the request of the Lord Mayor, the juvenile posterity of the fathers of poetry and song gave successively specimens of the style of the vocal music of modern Greece. The melodies they sang were national, scientific, and highly pleasing, but, though of a peculiar character, were founded on the modern diatonic scale, and did not in the least partake of that of their ancestors, as it has come down to us. From this we may infer,

that, with the many other characteristics of their ancient race, they have lost every trace of the chromatic and enharmonic systems formerly prevalent.

Mr Emerson, in his *Letters from the Ægean*, one of the most recent publications on Greece, when treating of Smyrna, says, "We dined in company with a number of Greeks and Austrians, and officers of the French and English navy, and in the evening engaged a boat to row us across the bay, to the Turkish gardens on the northern shore. It was a delicious night; the twinkling stars were scarcely visible in the blue silvery sky, and the ocean lay calm as the heavens. There was no noise along the dusky shore, and the voice of a Greek musician, who accompanied us with his guitar, alone disturbed the solitude of the scene. He sang with great taste and feeling the songs of his native mountains, and his tones were more musical than the generality of the Greeks I have heard in the Morea, whose nasal notes are any thing but harmony. He had a vast number of the amatory songs of Christopoulo the Cretan, and the martial lyrics of the patriot Riga; and it was curious to hear the wild airs of Greece sung almost beneath the windows of her insatiate murderers."

Dodwell describes the music of the modern Greeks as being "in general as harsh and offensive to the ear, as their wine is to the palate. The common Greek songs," he says, "are precisely in the same style as the native and unadorned yells of the Italian peasants, which are beyond any thing displeasing to a foreign ear." On the other hand, Lady Mary Wortley Montague, M. Fauriel, P. Della Valle, M. Guys, and D'Ohssons, are all

in raptures with it; but the difference of tastes may account for this discrepancy of opinion. The Greeks frequently dance when they sing, as they did in the time of Homer; and, according to Mr Dodwell, the only foreign tune they have any relish for is "MALBROUKE," which was introduced into Constantinople by the Franks, and is sung in many of the Greek towns.

The following are specimens of the songs of modern Greece; the first is a sea song; the second the farewell of a dying chieftain; and the hero of the third fell in an engagement with the Turks, when the latter were commanded by the famous Jousouph, one of the generals of Ali Pacha, called by the Greeks the *Drinker of Blood*.

I. JOHN STATHAS.

Topp'd by her floating flag of blue,
Across the waves a vessel flew;
Another vessel bears in sight,
Known by her flag of crimson bright.

"Lower thy sail!" in conscious pride,
And lordly tone, the former cried.
"Lower thy sail to thee! beware,
For I the noble Stathas bear.

"Think'st thou I am a timorous bride
Who lays, when bid, her veil aside?—
Grapple her fast, my seaman brave!
Dye deep with Turkish blood the wave!"

The Turks brook not the haughty check,
But Stathas now is on her deck;
The waves are stain'd with crimson die,—
They yield, and Alla! is the cry.

II. THE TOMB OF DEMOS.

The sun was sinking in the west,
When Demos thus his sons address'd : —
“ My sons, your evening meal provide,
Then come and seat ye at my side.
Thou, Lamprakis, hope of my race,
There ! take my arms and fill my place.
My sons, my much loved sabre take,
Cut boughs a verdant couch to make ;
And when upon it I am laid,
Go, call the priest my soul to aid. —
Full fifty years my land I served,
Nor ever from my duty swerved. —
Prepare my tomb, and make it large ;
Place me in act the foe to charge ;
And in it leave a passage free,
Where spring's sweet bird may visit me,
And nightingales, whose notes may bring
The tidings of returning spring.”

III. GHIPHTAKIS.

The mountains thirst for clouds ; the plain,
Parch'd by the sun, for cooling rain ;
The vulture for his prey, — and more,
The Mussulman for Grecian gore.

Where is Ghiphtakis' mother fled,
Who wails, e'en now, two children dead ?
Wandering amid the mountains wild,
Seeks she her last, her fondest child ?

The sounds of war her ears assail,
The gun loud thunders in the gale, —
Alas ! not now to celebrate
The nuptial feast, the village fête.

Then Ghiphtakis she wounded found,
Stretch'd bleeding on the damp cold ground ;
Thus lies the cypress, when the blast
Its honours in the dust has cast.

"The foe is nigh ; strike home !" he said,
"And bear far hence your chieftain's head,
Lest by the victor it be borne
With joy, to glut his savage scorn."*

The church music of the modern Greeks is described as very monotonous, and as being calculated to send the hearers to sleep, instead of rousing and animating them, like the strains of their ancient melody. But they have recently made a great improvement in the art of teaching music. It is asserted, that it could not be learnt formerly in less than thirty years, owing to the immense number of arbitrary characters used in the notation, to which each professor gave his own signification. The system is now so simplified, that it may be taught in two years.

A treatise on this new method has been published by M. Anastasius Thamyris ; and it is to be hoped, that peace will soon be restored to this fine country, with the very name of which so many delightful associations are connected, and that its people will have leisure and inclination to cultivate an art which, more than any other, humanizes the manners, softens the heart, and awakens in the breast every good and virtuous emotion.

* It is a particular point of honour with the Greeks, not to allow their heads, after death, to fall into the hands of the Turks, who practise upon them every barbarous outrage. "My friends," said an expiring chieftain, "cut off my head, that our enemies may not bear it with them, to be exposed to the gaze of every passer-by. My enemies will see it, and their hearts will laugh with joy ;—my mother, also, may see it, and would expire at the sight."

CHAPTER XV.

MUSIC OF THE ROMANS.

LIKE every other people, the Romans, from their first origin as a nation, were possessed of a species of music which might be distinguished as their own. It appears to have been rude and coarse, and probably was a variation of that in use among the Etruscans, and other tribes around them in Italy. Indeed Strabo tells us, in express terms, that the public music of the Romans, especially such as was used in sacrifices, came from Etruria; and Dionysius Halicarnassus says, that the Etruscans derived their musical knowledge from Argos, though it appears more probable that it came from the East. It is supposed they attained a considerable proficiency in music before any other European nation; but we have few memorials now remaining of their ancient celebrity. Their architecture bears strong marks of an Egyptian origin; and it is likely that they derived their music from the same source; at all events, there is undoubted evidence, from paintings on an ancient Etruscan vase, and from various antique sculptures, that stringed instruments, with necks, similar to the Egyptian dichord, described by Dr Burney, were known to the ancient inhabitants of Etruria. A

monochord instrument, with a long neck, and a wheel and handle, like the *rota*, or hurdy-gurdy, was also painted upon an ancient Etruscan vase, which was extant not many years since. All the Greek instruments of music have been found sculptured on Etruscan vases; and the Etruscans are said, by Athenæus, Clemens Alexandrinus, Euripides, Sophocles, and others, to have invented the trumpet, which they communicated to the Greeks. From the Etruscan lyre, it is not at all improbable that the first idea of the viol was derived.

The earliest mention we find made of music at Rome, is in an account of the triumph of Romulus for his victory over the Cæninenses, *v. c. 4*; *b. c. 749*. Dionysius tells us, that on this occasion, the army, horse and foot, ranged in their divisions, followed the chariot of the conqueror, “hymning their gods in songs of their country, and celebrating their general in *extemporary* verses.” The same author says, the Romans worshipped the Idæan goddess (Cybele) with annual sacrifices, when her image was carried in procession through the city, the priests and priestesses striking their *cymbals*, whilst their followers played tunes upon their *flutes*, “in honour of the mother of the gods.”

In the religious institutions of Numa, who commenced his reign about 715 *b. c.* we find mention made of the *Salii*, who were dancers, and singers of hymns in praise of the god of war; and this emperor, in dividing the people into tribes, according to their different occupations, gave the musicians the first rank, because they were employed in affairs of religion.

Servius Tullius, who commenced his reign 578 years *b. c.* formed the people into classes,

or centuries, and he ordained, that two centuries should consist of "trumpeters, blowers of the horn, &c., and of such as, without any other instruments, sounded the charge." In the laws of the ten tables, too, which were enacted 450 B. C. we find particular mention of musicians: by these laws, the number of flute players to be used at funerals was limited to ten; and it was decreed, that "the praises of honoured men should be displayed in an assembly of the people," and that "mournful songs, accompanied with a flute, should attend those praises."

According to Livy, the drama was first introduced into Rome, in the year 364 B. C. on occasion of a plague which raged during the consulate of C. Sulpicius Peticus, and C. Licinius Stolo. The magistrates, to appease the incensed deities, who they supposed had sent this visitation upon the city in their anger, instituted the games called *Scenici*,* "which," says the historian, "were amusements entirely new. Actors were sent for from Etruria, who, without verses, or any action expressive of verses, danced, not ungracefully, after the Tuscan manner, to the flute." Subsequently satires, accompanied with music set to the flute, were recited, with suitable gestures; and some years afterwards, Livius Andronicus first ventured to abandon satires, and wrote plays with a regular and connected plot. In Greece, the Roman dramatic authors were actors in their own pieces; and Andronicus seems to have been the first person who gave the singing and the dancing to two different persons. He

* From the Greek word *σκηνη*, which signifies a shady place, or arbour, made with branches, or boughs of trees, with which the ancients covered their stages.

danced himself, and transferred the singing to a younger performer.

These plays having been introduced into Rome to propitiate the offended deities, it is clear that music had a considerable part in the religious ceremonies of the period; and its importance in these ceremonies is apparent from the following circumstances, related by Livy:—It was the custom to regale the *Tibicines*, or flute players, plentifully at the sacrifices, but in the year 309 B. C. having been refused by the censors the privilege of eating in the temple of Jupiter, according to ancient custom, they withdrew in a body to Tibur, so that there were no performers left to play before the sacrifices. A solemn embassy was sent to Tibur, to endeavour to persuade the refractory musicians to return to Rome. They were deaf, however, to the entreaties both of the ambassadors and of the Tiburtines. The latter, therefore, resorted to “an artifice,” says Livy, “well suited to the dispositions of these men.” They were intoxicated, and in that state conveyed to the Roman forum; and when they came to themselves, the Roman people flocked about them, and prevailed upon them to stay in their native city. The privilege of eating in the temple was also restored to such as were employed in playing before the sacrifices.

If any thing more were wanted to shew the importance attached to music in the religious ceremonies of the Romans, it would be found in the testimony of various authors.

Censorinus remarks, “If music had not been acceptable to the immortal Gods, a *Tibicen* would certainly not have assisted at every prayer in their temples.” “A friend to the temple,” is the

appellation which Horace gives to music. "Maximus Tyrius calls it "the companion of sacrifices;" and Proclus tells us, that the very avenues of the temple were furnished with music. "When they approached the altars and temples they sang, and the tibia played in the recesses."

Although music was thus amalgamated with, and made an essential part of, the religious rites of the Roman temples, it does not appear to have been much in use on other occasions, nor to have attained any great degree of refinement or perfection, till after the conquest of Antiochus the Great, king of Syria; and it is recorded by Livy, that the custom was then first introduced at Rome of having *Psalteria*, or female musicians, to attend and perform at feasts and banquets.* After the conquest of Greece and Etruria, the music and musical instruments of the Romans were much improved. That the music of Rome was chiefly Grecian, would be evident from the fact, (if there were no other proof,) that, in the time of Vitruvius, the first Roman author who treated upon this science, there were few or no Latin terms applicable to it. He says, "The science of music, in itself obscure, is particularly so, to such as understand not the Greek language." Dr Burney remarks,—“Music was, however, in great favour at Rome, during the latter end of the republic, and the voluptuous times of the emperors; the stage then flourished; the temples were crowded; festivals frequent, and banquets splendid; so that we may suppose it to have been very much used, both upon public

* *Psaltria* was a general appellation for a girl that sung and played upon some stringed instrument,—a minstrel.

and private occasions, in so rich, populous, and flourishing a city as Rome, the mistress of the world. But this music must have differed as little from that of Greece, as the descriptions of it in Horace and Virgil differ from those to be found in Homer and the Greek lyric poets."

The Romans, like the Greeks, united the melody of the voice to the sound of instruments; and their orators were sometimes accompanied on the flute while they harangued the people; probably to help them in sustaining the voice, and in keeping it to its natural pitch. They had also a class of strolling minstrels, called *Ambubaia*, who played on the tibia, or flute, and danced in public places; and who, it is conjectured, came from the East. Probably the licentious conduct of these *Ambubaia*, and of the Tibicines, produced the edict of Emilius Saurus, during his consulate, B. C. 114. proscribing concerts of music in Rome. This edict, however, did not remain long in force.

The Romans had very few *scholia*, after the manner of the Greeks. Horace is the only Latin lyric with whose works we are acquainted. Most of his odes are real songs, which he is supposed to have sung either at table with his friends, to his mistress, or in societies where men of pleasure used to assemble. These probably became as popular in Rome as the songs of Anacreon in Greece; the soldiers, too, had their war songs and lampoons, which they sung in public on all occasions.

The Roman shows and public spectacles appear to have corrupted and degraded music, as all that was performed at them was of a very ordinary construction. Ovid describes the music of the theatre as being, in his time, of so artless a con-

struction, that the airs were sung by the ploughmen in the fields. Yet, according to Cicero, the composers understood one great principle in the science, the art of contrast, with the advantages of light and shade, and of swelling and diminishing sounds. We also learn from the same orator, that it was the custom of persons of rank to keep a band of musicians as part of their domestic establishments.

In the time of the emperors music was much encouraged, and by none more than by Nero, who affected to be devotedly attached to the science, keeping five thousand musicians at his own expense, and, A. C. 63, mounting the stage himself, at Naples, as a public singer. He also became a competitor at the Olympic games, and obtained the prize by corrupting the judges. He also travelled through Greece, playing upon the cithara, and singing, challenging the best performers in every town he came to, and, as may be imagined, in every place coming off victor, not by the force of his talents, but by having worked upon the cupidity either of his judges or competitors. The measures this tyrant resorted to, in order to obtain applause from the audiences, before whom he took a delight in exhibiting his musical talents, are also related by Suetonius. Not only the senators and knights, but the whole population of Rome were invited to hear him. He never suffered an audience to depart till he was tired himself, and frequently detained them not only the whole day, but night also. Spies were set to watch their behaviour; and woe to those who shewed the least signs of dissatisfaction! After the death of Nero, the musicians he had fostered and encouraged were

expelled the city ; the art sensibly declined, and its annals afford little worthy of mention till its introduction into the Christian church.

The musical instruments of the Romans were similar to those of the Greeks. But they appear to have had a greater variety. Among their wind instruments they had the *Tibiæ pares*, or equal flutes ; the *Tibiæ dextræ*, or right-handed flutes ; the *Tibiæ sinistræ*, or left-handed flutes ; and the *Tibiæ impares*, or unequal flutes. Of the manner in which these were used we know so little, that it has never been determined whether the *pares* and *impares* were double and single, or equal and unequal flutes, though we have adopted the latter signification ; nor are the learned better agreed upon the distinction between the right-handed and left-handed flutes. In the representations in ancient sculpture, it is not unusual to see one of the unequal flutes straight, and the other curved ; and Hesychius, the grammarian, says, that the curved flute was held in the left hand, and the straight flute in the right. We may also collect from Pliny, that the largest of the *impares* was for the left hand ; since, speaking of the reeds of which they were made, he says, the part next the ground being the widest, serves for the left-hand flute. There is the figure of a female bacchanal, in the Farnese collection at Rome, blowing a double flute, the tubes of which are of unequal length, and are furnished with keys, or stopples. Most of the double flute players, however, who are exhibited in sculpture, appear to grasp the instrument without any motion of the fingers ; and as many of the flutes are without perforations, we are left to doubt whether they were modulated by the hand, or, as is the

case with our trumpets and horns, by the mouth. In some of the ancient paintings and sculptures, we see the *tibia* represented with stopples, like our modern hautbois. It should be remembered, that these *tibia* were all played on by blowing into the top, like our clarionets : the ancients had no instrument similar to the modern German flute. The Romans, as well as the Greeks, had an instrument of the same kind, and very nearly resembling the modern bagpipe. Dr Burney suggests, that the union of the syrinx with the bagpipe, first suggested the idea of the organ. This opinion has been adopted by M. Fétis, editor of the *Revue Musicale*, published at Paris ; who, in a letter addressed to the editor of the *Harmonicon*, states the result of his researches to be a conviction, that the ancient pneumatic organ was neither more nor less than a bagpipe.

Of the nature of the music in vogue during this period, the best account is to be found in the works of Aristides Quintilianus, a Greek musician, who flourished about A. D. 130, and who has left us the most complete treatise on the music of the ancients that we possess. He defined music to be the art of the beautiful in bodies and movements, though he subsequently confined it to the cultivation of the voice and accompanying action. The following are the principal divisions of the art given in his work. We copy the table from a sketch by M. Alexander Choron, a French writer on music.

*Table of the Principal Divisions of Music,
according to Aristides Quintilianus.*

Music	Contemplative	Natural	{ General Arithmetical	{ Sounds Intervals System Genera Tones Mutations Melopœia
		Artificial	{ Harmonic Rhythmic Metric	
	Active or Eruditive	Usual	{ Melopœia Rhythmopœia Poetry	
		Enunciative	{ Organic Odic Hypercritic	

Contemplative music, according to the system of Quintilianus, was that part of the science which defined the principles, and inquired into the causes of the effects produced; in fact, the theoretical part of it: as active music, which applied those principles already developed, was the practical part. He distinguished the three genera, the diatonic, the chromatic, and the enharmonic; each of which comprised a number of notes, represented by different marks, varying with the various modes, and in the formation of which no analogy was attended to. Nothing therefore could possibly be more confused; and the study of music became, of course, extremely difficult. As to rhythm and metre, music was entirely subservient, in these respects, to poetry; and composition, it seems nearly certain, was almost, if not entirely, confined to vocal pieces.

CHAPTER XVI.

THE INTRODUCTION OF MUSIC INTO THE CHURCH.

AFTER the death of Nero, music was declared infamous ; its professors were banished from the imperial city ; and the science took refuge with the early Christians, who introduced it into their churches, and chapels, and houses ; and made it a prominent feature in their ritual. Whilst this was the case in Italy, the apostles and their successors introduced music into their worship in the East ; and at Jerusalem, Antioch, and all other places where the disciples of Jesus met, the Redeemer was worshipped, and his praises celebrated, with psalms and spiritual songs.

The Padre Martini thinks, and not improbably, that our present ecclesiastical music is derived from that which was sung in the temple by the ancient Hebrews. The Psalms of David were evidently used by our Saviour and his apostles in their devotional exercises ; and, even on the cross, Jesus poured forth his sorrows in the words of the royal Psalmist. It is also probable, that the same psalms formed the solace and consolation of Peter and Paul in their dungeons ; and that when the latter exhorted the Ephesians to praise the Lord in psalms and hymns, the sublime productions of the Sweet Singer of Israel were those proposed as a model, both as to words and melody.

In the first ages of the church, music formed a principal part of divine worship. Pliny, writing to Trajan, says, the Christians "assemble before day-break, to sing alternate hymns to Christ, and to God." Lucianus, a few years after, also alludes to the practice of singing hymns by the new sect: and in most of the ancient fathers, we find some mention of the musical rites used in the churches. The music used might be the music of the Greeks or Romans: but it is equally probable, that it was the solemn music of the Temple derived from the ancient Jews, and communicated, with the psalms, to the Christians, by the first teachers of the religion. The Psalms of David were certainly sung; for we find, that Paulus Samosatenus was condemned for heresy, and for banishing from the church, of which he was bishop, the psalms and hymns of the son of Jesse, and substituting foolish melodies in his own praise. Saint Athanasius condemned the Miliesians, "for having the Psalms [of David] in an indecent manner, accompanying the sacred music with the clapping of hands, with jumping, and with the sound of bells attached to a cord." Leo the Great observed, in the fifth century, "Not for our own glory, but for that of Christ our Lord, have we sung with uniform voices the Psalms of David."

In the Christian church, the practice of singing in antiphony, that is, by change, or course, first on one side, and then on the other, was very early practised, and is said to have been introduced into the church at Antioch (where, according to Eusebius, the first regular Christian choir was established) by St Ignatius, who was a disciple

of St John. Socrates tells us, that it was revealed to this father in a vision ; but Suidas intimates, that it was not till the reign of Constantius, the son of Constantine the Great, that antiphonal singing was adopted. The most reasonable supposition is, that it was copied from the Jewish ritual ; and we see in the early adoption of this practice, a strong proof of the correctness of Padre Martini's opinions, that the music used by the apostles and the first Christians, was that of the Temple.

Whilst in the churches immediately derived from the apostles, the music of the Jews was, in all probability, adopted, " it is no less probable, that the music of the hymns, which were first received in the church, wherever Paganism prevailed, resembled that which had been many ages used in the temple worship of the Greeks and Romans. Of this, the versification of those hymns affords an indisputable proof, as it by no means resembles that of the Psalms, or of any other Hebrew poetry ; and examples may be found in all the breviaries, missals, and antiphonaries, ancient and modern, of every species of versification which has been practised by the Greek and Roman poets, particularly the lyric ; such as the Alcmanian, Alcaic, Sapphic, &c."* The tunes, however, whether Hebrew, Greek, or Roman, used in the church at this early age, must have been extremely simple, and easy of execution, being sung in chorus, without any preparation, by people who, generally speaking, had not the least idea of music, and who professed, also, in every thing, to observe the greatest

* BURNES'S *History of Music*, ii. 8.

simplicity. Of the prevalence of this custom we have many proofs. Philo, when speaking of the Therapeutæ,* tells us, that "after supper their sacred songs began; when all were arisen, they selected from the rest two choirs, one of men and one of women, in order to celebrate some festival; and from each of these a person of majestic form, and well skilled in music, was chosen to lead the band. They then chanted hymns in honour of God, composed in different measures and modulations, now singing together, and now answering each other by turns." Eusebius also affirms, that, when the Christian churches were consecrated throughout the dominions of Rome, under the Emperor Constantine, (about A. D. 312-314) "there was one common consent in *chanting* forth the praises of God: the performance of the service was exact, the rites of the church decent and majestic; and there was a place appointed for those who sung Psalms; youths and virgins, old men and young."

In the time of Constantine, music was much encouraged in the eastern churches; so it was by the Emperor Theodosius, who, however, abolished the Capitoline games, by which the improvement of secular music was, in all probability, impeded; though, as Dr Burney observes, the abolition was favourable to good order and decorum. At the council of Laodicea, which was held between the years 360 and 370, ecclesiastical music fell under the discussion of the assembled clergy; and a canon was issued, directing, that "none but the canons, and the choir who sing out of the parchment books, should presume to

* Who, according to Eusebius, were Christians.

sing in the church." These regulations soon passed from the East to the West, and were adopted in most countries where Christianity was established.

During the reign of Theodosius, the mode of singing adopted in the eastern church was introduced into the church of Milan by St Ambrose, who presided over that see from A. D. 374, to A. D. 398. This prelate had made a considerable proficiency in music, and in consequence of the ecclesiastical chanting having fallen into great confusion, he resolved to give a fixed constitution to church music. He instituted in his cathedral a peculiar kind of singing, called the *Cantus Ambrosianus*, or Ambrosian chant, which was derived from the East, and introduced into Milan, according to St Augustine, who was a disciple of St Ambrose, about A. D. 386. "At this time," says that father, "it was first ordered, that hymns and psalms should be sung after the manner of eastern nations, that the people might not languish and pine away with a tedious sorrow; and from that time to the present, it is retained at Milan, and imitated by almost all the other congregations of the Christian world." The effect of this music appears to have been very great; for the same holy father, speaking of the sensation he felt on entering the church, whilst the choir was singing, says—"As the voices flowed into my ears, truth was instilled into my heart, and the affections of piety overflowed in tears of joy."

It is difficult to say what was the true nature of the Ambrosian chant, or in what its specific difference from that of St Gregory, of which we shall soon have to speak, consisted. M. Alexandre

Choron affirms, that, "on examining the chants of the Milanese church, no obvious difference is to be found from those of other churches." Dr Burney, also, says he was not able, "in hearing the service performed at the Duomo of Milan, or by a perusal of the missals, or other books published in that city on the subject of *Canto Fermo*, to discover any considerable deviation from the melodies used in the service of other cathedrals in France or Italy, where the Gregorian chant is said to subsist;" and he adds, "the truth is, there are no vestiges of the Ambrosian chant remaining, sufficient to ascertain its peculiar character." Being derived from a Greek origin, however, it must have been constructed on the system of tetrachords, by which all the ancient Greek melody was regulated; and St Ambrose is universally allowed to have used four authentic, or principal modes, the names of which the Greek ecclesiastics had retained from the ancient system; *i. e.* the Dorian, from D to d; the Phrygian, from E to e; the Æolian, from F to f; and the Mixolydian, from G to g. These modes were also distinguished by the Greek numerical terms of *Protos*, first; *Deuteros*, second; *Tritos*, third; and *Tetartos*, fourth. "There was, however," Dr Burney observes, no other resemblance between them "and those of the ancient Greeks, of the same denomination, than there would be, in modern music, between the keys of D, E, F, G, minor, and the different species of octave produced by the sounds belonging to the key of C natural, as they lie between D and d, E and e."

There is a composition still remaining—the *Te Deum*—which is said to be the work of St Ambrose, and which is better known and appre-

ciated than the works of many more modern masters. Some traditions say, that the father composed it on the occasion of St Augustine's being admitted into the church; but others affirm, that it was the joint production of these two holy men. The claim of St Ambrose, however, to the authorship of this admirable hymn, is not undisputed. Usher attributes it to Nicetius, bishop of Triers, who flourished about the year 500; the Benedictine editors of the works of St Ambrose do not ascribe it to him; and Cave and Stillingfleet agree, that it is not by him singly, nor conjointly with St Augustine. Whosoever may be the author, the piece is one of the most ancient specimens of ecclesiastical music we possess; and is likely to last till time shall be no more.

There were few alterations in the style of sacred chanting, thus established by St Ambrose, till Gregory the Great introduced the *Canto Fermo*, which has been in use in the church till the present day. The principal change, indeed, before the time of St Gregory, seems to have been the introduction into the ecclesiastical music of a more gay and florid style than St Ambrose and the earlier fathers approved of; probably produced by an amalgamation of some parts of the Pagan theatrical music, with the Ambrosian chant. This style of music is distinguished in the works of our early musical writers, by the term *Canto Figurato*. It is not supposed to have been very generally adopted; uneducated and illiterate as the mass of the Christian congregations were, it is not probable that they could easily form the semi-tones, or execute a variety of difficult passages. Padre

Martini is of opinion, that the music of the first ages of the church, consisted chiefly of a plain and simple chant in unison and octaves : an early distinction, as appears by passages in the works of St Athanasius and Geronticus, a monk of Alexandria, was, however, made between singing and chanting ; hymns, it would appear, were sung by a single person, whilst the Psalms were chanted by the whole congregation.

St Gregory was born at Rome about the year 550. He sprung from a patrician family, and, obtaining the notice of the emperor Justinian, was appointed prefect of the city. Finding a religious life, however, better adapted to his disposition, he quitted his secular employment ; and, on the death of Pelagius I., was elevated to the pontifical chair. Whilst he occupied this high station in the church, he applied himself to effect another reformation in sacred music. For this purpose, he augmented the four modes used by St Ambrose to eight ; he banished the *Canto Figurato*, as too light and volatile for the church ; he collected the musical fragments of such hymns and psalms as the first fathers of the church had approved ; and selected, methodized, and arranged them in the order which was long continued at Rome, and soon adopted by the chief part of the western church. He also established a singing school in Rome, which flourished for three hundred years after his death ;* and he was the first who separated the chanters from the regular clergy ; saying, the former were more celebrated for their fine voices, than for their piety. He also substituted the

* John Diaconus tells us he died in 604.

Roman letters, in place of the more complicated Greek notes. By A, B, C, D, E, F, G, he designated the seven notes of the lower, or grave octave, which begins at *la* ; and by a, b, c, d, e, f, g, those of the higher octave ; and, by the same letters doubled, the third octave.

The four modes introduced by St Gregory were denominated *plagal*, or *relative*, or *collateral*. The difference between these and the four authentic modes seems to have been, that the melodies in the latter are “generally confined within the compass of eight notes above the key note ;” and those in the former “within the compass of the eight notes, below the fifth of the key.” The numeral names of the modes were now altered, and the four authentic modes numbered 1, 3, 5, 7 ; the four plagal ones, 2, 4, 6, 8.

The following is a scale of the essential sounds of the eight modes, or tones. It will be observed, that, in Romish missals, &c., only four lines are used in the musical staff, with two clefs, the bass and tenor, or those of F and C, which are removeable ; the only major keys are C, and its two fifths F and G ; and the only minor keys, A, E, and D. There are only two kinds of notes, the square ■, and the lozenge ◆ ; the first being for long syllables, and the second for short : short notes were, however, unknown to St Gregory ; in his days they were all of a length. The French, in some of their modern missals, add a tail to the square, which increases its duration. The Italians seldom use any other than square notes in their *Canto Fermo* ; nor did the French, in their more ancient books. It may also be observed, that the characters used in the following scale were not invented till some

centuries after the time of St Gregory. Since their invention, however, having been applied chiefly to the purpose of writing ecclesiastical chants in the Antiphonary of that pontiff, they have obtained the appellation of Gregorian notes.

Sounds of the eight tones.



As to the use of instrumental music in the church, Dr Burney says:—"After the most diligent inquiry concerning the time when instrumental music had admission into the ecclesiastical service, there is reason to conclude, that, before the reign of Constantine, as the converts of the Christian religion were subject to frequent persecution and disturbance in their devotion, the use of instruments could hardly have been allowed: and, by all that can be collected from the writings of the primitive Christians, they seem never to have been admitted. But, after the full establishment of Christianity as the national religion of the whole Roman empire, they were used in great festivals, in imitation of the Hebrews, as well as Pagans, who, at all times, have accompanied their psalms, hymns, and religious rites, with instrumental music."

The organ was introduced into the Romish:

church by Pope Vitalian, about the year 670, as is generally allowed, although some writers suppose its introduction to have been much earlier. Dr Busby quotes an epigram, written by Julian the apostate, about A. D. 360, (and first copied by *Du Cange* from the Anthology,) as a proof that it was introduced before his time. The following is the learned Dr's translation of this epigram:—

“ Reeds I behold, of earth the rigid spoil,
Reeds of a novel growth, and brazen soil;
That not heaven's wind, but blasts mechanic breathe,
From lungs that labour at their roots beneath;
While a skill'd artist's nimble finger bounds
O'er dancing keys, and wakes celestial sounds.”

Ammonius thinks, that organs were not used for ecclesiastical purposes till after 820, in the time of Louis the Pious; whilst Bingham* affirms, that they were not introduced till after the times of Thomas Aquinas, giving the honour of their introduction to Marinus Sanutus, A. D. 1290; adding, “our church does not use musical instruments, as harps and psalteries, to praise God withal, that she may not seem to Judaize.” It appears, however, from the testimony of Gervas, the monk of Canterbury, that organs were used upwards of one hundred years before he wrote, which was in the latter end of the twelfth, and the beginning of the thirteenth century; and it seems certain, that the introduction must be assigned to a period even much earlier than this. The Greek emperor, Constantinus Copronymus, sent one to Pepin, king of France, about A. D. 755, as a present; and, in 812, one

* In his *Origines Sacrae*.

was built at Aix-la-Chapelle, for Charlemagne, which the Benedictine, D. Bedos de Celles, says, was the first that was furnished with bellows, and in which water was not employed.* In 826, Georgius, a Venetian presbyter, visited the court of Louis le Debonnaire, and built an organ at Aix on the hydraulic principle.

Sir John Hawkins, in his *History of Music*, gives an engraving of a very ancient monument at Rome, mentioned by Mersennus, in which an organ is represented. The antiquity of this monument is questioned, however, by Mason, in his *Essay on Church Music*. Cassiodorus, who was a native of Squillace, in the kingdom of Naples, where he was born, about A. D. 481, and who died about 577, describes the wind organ of his day as follows:—"The organ is an instrument composed of divers pipes, formed into a kind of tower, which, by means of bellows, is made to produce a loud sound; and, in order to express agreeable melodies, there are in the inside, movements made of wood, that are pressed down by the fingers of the player, and produce the most pleasing and brilliant tones." Vitruvius, who flourished a century before the Christian era, also describes the organ; and St Jerome mentions one with twelve pair of bellows, which might be heard at the distance of nearly a mile; and another at Jerusalem, that might be heard at the Mount of Olives. The genuineness of this piece, ascribed to St Jerome, in which these instruments are alluded to, is questioned by Mersennus.

There can, however, be little doubt but that,

* See his *Act du facteur des Organs*, 1756.

as early as the sixth or seventh century; organs were brought to a tolerable pitch of perfection, though still wanting much of that brilliance and fulness of tone, and variety of harmony, and exquisite mechanism, which distinguish the instruments of the present day; and that they were introduced into the church at least as early as the latter period, probably before. Towards the close of the seventh century, the Germans possessed organs, and were able to construct and play upon them; but it is not known how they became possessed of the art; and about the time of the introduction of the organ into churches and chapels, the Gregorian chant or plain-song, began to be organized for voices, in the manner which was afterwards called *discant*; which, in the infancy of counterpoint, implied a double chant, or melody. This method of singing was, at first, practised only with the organ, but it was soon after adopted for vocal performances only; and, from two voices, extended to three, four, &c. and the terms *triple*, *quadruple*, *motet*, *quintet*, *quartet*, began to be introduced, and applied to musical compositions.

In the life of Swithinus, written by Wolstan, a Benedictine monk of Winchester, we find a description of an organ, erected in the cathedral of that city, by Elfeg, the bishop, in 951. He says, this instrument had twelve bellows above, and fourteen below; and that it required seventy men to work it. It was played by two organists, and had ten keys, with forty pipes for each key.* This was probably the largest organ of the period; and whilst on the continent that instrument was scarcely known, or very imperfect, in

* *Acta Sanctorum, Ord. S. Benedict*,; published by Mabillon; vol. viii. p. 617.

England it had already reached to considerable perfection.

Dancing, as well as music, seems to have accompanied the religious rites of the early Christians, as is evident from the following passage in a sermon of St Augustine. "It is better to dig or to plough on the Lord's day, than to dance. Instead of singing psalms to the lyre or psaltery, as virgins and matrons were wont to do, they now waste their time in dancing, and even employ masters in that art." Father Menestrier observes, that the name of choir is still retained for that part of our cathedrals, where the canons and priests sing and perform the ceremonies of religion; and this name was originally derived from χορος, a dance, or a company of dancers.

Subsequent to St Gregory, many changes were made in the notation of the ecclesiastical chants, though not in their structure. Points and accents, and various marks were adopted, to denote the elevation or depression of the voice. In the tenth century, lines were used,—they were eight or nine in number; and the syllables of the psalm or hymn were written between them, according to the notes to which each syllable corresponded. Their place on these lines was denoted by an alphabetical letter placed at the beginning of each; capitals for the grave sounds, and small letters for the acute. Sometimes the notes were written over the words, and connected with the latter by ligatures. All these different modes, together with a variety of arbitrary characters, are to be found in the missals of the early ages of the church; *i. e.* from the sixth to the tenth century. The attempt to decipher

many of them would be like an attempt to make out an unknown language, without being acquainted either with the powers and sounds of the alphabet, or the rules of its grammar.

The system of church music in Rome made its way into most of the countries where the Christian religion was professed. "The schism," says Dr Burney, "between the Greek and Latin churches, which happened in the ninth century, prevented such changes, as were adopted in the Roman ritual after that period, from being adopted by the former; and the notation used before seems long to have been continued in the Greek church. In Russia, however, all the rituals were called in at the beginning of the sixteenth century; and a uniform liturgy was established, in which the modern method of writing music was received. But in the Greek isles, a notation peculiar to their inhabitants is still in use, which is not only as different from ours as their alphabet, but totally unlike that in the ancient missals." St John Damascenus, who lived in the eighth century, is said to have reformed the chants in the Greek church, as St Gregory did in the Roman: and some writers tell us, that he invented new characters for notation, which he accommodated to the Greek ecclesiastical tones; and that these characters did not, like ours, express merely single sounds, but all the intervals used in melody; as a semi-tone, tone, third major, third minor, &c. ascending and descending, with their different duration.

Such is the best account we have of the introduction of music into the church; and in this state it continued for several centuries.

CHAPTER XV.

HISTORY OF MUSIC, ECCLESIASTICAL AND SECULAR, IN
ITALY, TO THE PRESENT TIME.

LITTLE appears to have been done for music, nor is there one musical name of eminence recorded after St Gregory, in the annals of Italian science, till the commencement of the eleventh century. During that period, the imperfect and restricted scale on which ecclesiastical music was grounded, governed the secular; which appears to have been confined to the diatonic genus, without the license of transpositions; whilst all keys and scales, not used in ecclesiastical compositions, were excluded. The consequence was, as Dr Busby observes, that the melody of the old composers was quaint, barren, and destitute both of beauty and character. Gerbert Scholasticus, afterwards Pope Sylvester II. to which dignity he was elected A. D. 999, and who died A. D. 1003, is said, indeed, to have cultivated music very assiduously, regarding it as the second in rank among the liberal arts. He acquired considerable reputation, and was celebrated by the authors of the twelfth century, as Gerbert the musician. William of Malmesbury speaks with wonder of the perfection to which he had brought the organ, by means of blowing it with warm water. He

probably paved the way for the discoveries of Guido Aretinus, a native of Arezzo, a small town of Tuscany, where he was born, A. D. 990; and to whom we are, perhaps, indebted for the foundation of a system, out of which the modern improvements in the art have been derived.

Of the life of Guido, very little is known; and that little it does not fall within our province to relate, except to remark, that he was a chorister in the monastery of the Benedictines at Arezzo, where he studied the music of the period, and became impressed with a sense of its intricacy; which was so great, that ten years were generally consumed in merely acquiring a knowledge of the *Canto Fermo*. This intricacy Guido undertook to remove; and his first step was, to convert the Greek tetrachords into hexachords; *i. e.* a diatonic ascent from the key note to its sixth; and to these six sounds, he applied the syllables *ut, re, mi, fa, sol, la*, the initial syllables of an ancient hymn to St John; this is what is now called *solmization*. He simplified notation, by reducing the number of letters used to denote sounds, from fifteen to seven; and instead of placing them at different heights above each other, to denote the elevation or depression of the voice, he wrote them at the commencement of the line, using a point where they were required to be repeated. The letters were in time discontinued entirely; and points only were retained. He was the first that used the intervals between the lines to denote degrees; placing the points in those intervals, as well as in the lines themselves. The lines were of different colours. He is said, too, by some, to have been the first who added to the ancient system a bass note, answering to *sol*, on

the first line of the clef *fa*, which he designated by the *gamma* of the Greeks, and from it the term gamut is supposed to be derived. The stave of five lines (or of four for ecclesiastical purposes) if not invented by Guido, was simplified, and adapted by him to its present purposes. He also settled the use and distinction of clefs, which he placed on the lower lines, at the head of his staves, representing them by the characters *G*, *C*, and *F*. The first represented a progression of sounds, from the lowest note in the scale upwards to *E*; the second a series from *C* to *A*; and the third another series, from *F*, through *B* \flat (which note was first used by him) to *D*. By this system, and the use of the *harmonic hand*, i. e. a representation of the left hand, upon the thumb and fingers of which the names of the several notes were written, the art of solmization, and of singing, was quickly learnt. The notes at this period, and for some time afterwards, were all of equal length.

The invention of *counterpoint** has generally, though erroneously, been ascribed to Guido. He was an early writer on the subject; but soon after the introduction of the organ, as we have before observed, this branch of the art was invented, though in a simple and restricted shape. The minor third was one of the first unions of sound remarked for its pleasing harmony, and was therefore generally used; the fourth was also used for a part under the plain-song, or chant, and it became allowable to double the plain-song, or the *organum*, by octaves, *ad libitum*. Guido introduced another method of under-singing or

* This term is derived from *contrapunctum*, i. e. point against point; the notes in each stave being placed in opposition to each other.

plain-song, which consisted in admitting, besides the fourth and the tone, the major and the minor third, (the first of which was always considered a discord by the ancients, but which he exalted into a concord,) rejecting the semi-tone and the fifth. The under part might be sung in any of these four intervals, with the upper, according to certain rules which he gives. In addition to these improvements, Guido added four other tones to those before in use, his scale ascending from the lowest line G, in the bass, to the fourth space E, in the treble, and comprising twenty-four notes.

Guido succeeded in introducing his improvements into his own convent, as also at Rome, and other parts of Italy; but, after his death, we find the science of music to have advanced in Italy by very slow degrees. It did not, however, wholly perish, during the disastrous wars of the middle ages, but it would appear as if the practice of the art for several years was chiefly confined to the church, and to the bands of travelling musicians, who migrated, under different names, from place to place. The aid of these wandering minstrels was resorted to at festivals, and in processions; and we find, in some of the historians of the time, incidental passages, which shew that there was much splendour and magnificence observed in the dresses and decorations of these children of song, when they attended the courts of sovereign princes. Of individual musicians, we have scarcely any notice remaining. Dante* celebrates one Caselli in his *Divina Commedia*, of whom no other memorial is left. Scochetto, a contemporary and friend of Dante, also appears

* Dante was born A. D. 1265; and died in 1321.

to have been a musician, and to have set some of his poetry to music. The poet speaks of two different species of song in his time, the *Canzone*, and the *Cantilena*; the former denoting a song composed upon grave or tragic subjects; the latter a comic or buffo composition. He also mentions the *Madrigal*, or *Madriale*; the first application of which term appears to have been to hymns addressed to the Virgin.

Marchetto da Padova, a contemporary of Dante, is one of the earliest writers on music in Italy. Two unpublished manuscripts of his are preserved in the Vatican, which were perhaps written 1274 and 1283. They contain some rather interesting specimens of the state of music at that period, and present us with many attempts at new combinations, some of which have been retained to the present day.

From Dante to the middle of the fourteenth century, there is little mention of either composers or performers. Philip Villani, who flourished from 1343 to 1405, celebrates a Francesco Cieco, who was then living, as surpassing all the Florentines of former times, who had rendered themselves memorable by the art of music. He was crowned at Venice with the laurel crown; as was the celebrated Petrarch at Rome, in 1341. At the coronation of the latter, two choirs of music were employed; one vocal, the other instrumental; which were constantly employed in singing and playing *in harmony*.* We may therefore conclude, that the improvements introduced by Franco (which will be hereafter mentioned) had made their way to Italy; and that the adoption of

* See an account of Petrarch's coronation, published at Padua, in 1549.

the time-table had rendered the science more complete in theory, and perfect in execution.

In these early ages, music probably flourished more at Naples, than in any other part of Italy. In the 11th century, Cardinal Alberic, Frederic II., Manfred his son, and Robert of Anjou, encouraged and cultivated the art; so did Robert, who reigned during the age of Petrarch; and Philip da Caserta, a member of Robert's court.

We learn from Boccaccio some particulars of the state of music in Florence, and probably it was the same in other parts of Italy, during the fourteenth century. *Laudi spirituali* were performed at Florence as early as the year 1310, by the Philharmonic Society in that city; and Boccaccio makes music the recreation of the personages whom he assembles together, after the plague, in 1348. They play on the lute and the viol, sing and dance; and the day is usually concluded with these amusements. The singing was accompanied by some instrument; and as he describes all his characters as being able to take a part, it would seem that music was generally cultivated. Amongst eminent professed musicians, Boccaccio celebrates Minuccio d'Arezzo as an exquisite singer and player on the viol, and who is said to have been in great favour with Peter of Roan, King of Sicily.

Extemporaneous descant, in a succession of thirds and fifths, called *faburden* by the English, *fauxborden* by the French, and *falsabordone* by the Italians, seems, in the early part of the fourteenth century, to have been carried to such a length, as to have corrupted the genuine simplicity of the Gregorian chant, and produced, in A.D. 1322, the bull of Pope John XXII. prohibiting the use

of this species of harmony. The pontiff admitted; however, by a clause at the end, that it was not his intention "wholly to prevent the use of concords in the sacred service, particularly on great festivals, provided the ecclesiastical chant, or plain-song, was carefully preserved." The minim had been invented before this period, as appears by a passage in this bull, censuring those who, "attending to the new notes and new measures of the disciples of the new school, would rather have their ears tickled with semi-breves and minims, and such frivolous inventions, than hear the ancient ecclesiastical chant."

In the fifteenth century, we find the writers of the day lavish in praise of the art, and of singing and playing in general; yet again there is scarcely any notice of the talents of individual musicians.

Christopher Landino, in his Commentary on Dante, which was published in 1481, tells us of a famous organist of Florence, of his own times, named Antonio, and surnamed *dagl' Organi*, whose fame was so great, that "many most excellent musicians from England, and the most distant regions of the north," crossed "the sea, Alps, and Apennines, in order to hear his performance." Leonardo da Vinci was a musician, and not only performed on various instruments; but invented a new species of lyre, in the shape of a horse's skull.* Castiglione, an Italian nobleman, (who lived between 1478 and 1529,) also speaks of some celebrated singers,—contrasting the performances of two, named Bidon and Marchetto Cara, who appear to have possessed very considerable powers.

The foundation of the Neapolitan school was

* Many of the early painters were brought up as musicians.

laid between 1450 and 1490, by John Tinctor, a native of Brabant; who, having in early life acquired a celebrity for his musical proficiency, was invited to Naples by Ferdinand of Arragon, and appointed chapel-master and professor of music. At Florence, Heindrich Isaacs, a German, to whom Politian, tutor to Leo X. (who was himself a musician) gave the fantastical name of Arrigo Tedesco, was the first who, about 1475, composed the *Canti Carnascialeschi*—songs that used to be sung in the streets of that city by persons in masks. These songs were soon after composed in eight, twelve, and even fifteen parts.

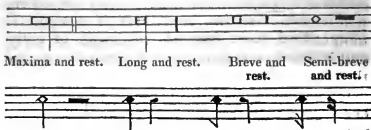
Of the nature of the favourite melodies of this period we are ignorant, as none are remaining. Few theoretical writers on music were produced. The principal being, John of Mantua, the Carthusian, a native of Namur, though educated in Italy; and Prosdocimo di Beldemandis, who wrote in 1412, and has left a treatise on the *Practica Mensuralibus Cantus* of John de Muris, and another treatise on counterpoint.

The compositions for the church, during the fifteenth century, seem to have been chiefly the productions of foreigners. There is a collection of masses in the British Museum, which were used in the Pope's chapel at Rome, and in other places of worship in Italy, principally the efforts of Flemish, German, and French composers. They afford most curious specimens of early counterpoint, and were printed about the beginning of the sixteenth century.

We cannot agree with Dr Burgh, who imagines that Italy was, at this time, as she has been since, supreme in musical science. The civil wars of which she was the theatre seem to have destroyed the arts, none of which suffered more than music.

Flanders rose to the celebrity which Italy now enjoys ; and we find, from the thirteenth century to the sixteenth, that, whilst France largely participated in the advantages imparted by the Flemish school, the churches and the courts of Italy were filled with Flemish composers and Flemish singers. The Italian composers did not take a prominent station till Palestrina arose.

About the year 1500, Gafurius, or, as he is otherwise called, Franchinus, a native of Lodi in Italy, (where he was born about 1451,)—having, with great pains and expense, procured copies and translations of the treatises of Aristides, Quintilianus, Bacchius, Senioris, Manuel Bryennius, Ptolemy, and other ancient musicians ; and having thoroughly studied Boetius and Guido Aretinus,—read lectures on music in the public schools of Mantua, Verona, Milan, and other provinces and cities in Italy. The knowledge of the science he thus diffused, gave rise to a new species of composition. He published several works on the theory of music, in which he speaks only of five characters of time,—the *maxima*, the *long*, the *breve*, the *semi-breve*, and the *minim* ; but in the compositions of the early part of the sixteenth century, we also find the *crotchet*, *quaver*, and *semi-quaver*—forming the following time-table :—



The image displays two staves of musical notation. The top staff shows four measures: 1) a square note (Maxima) followed by a vertical line (rest); 2) a horizontal line (Long) followed by a vertical line (rest); 3) a square note (Breve) followed by a vertical line (rest); 4) a diamond-shaped note (Semi-breve) followed by a vertical line (rest). The bottom staff shows four measures: 1) a diamond-shaped note (Minim) followed by a vertical line (rest); 2) a vertical line with a flag (Crotchet) followed by a vertical line (rest); 3) a vertical line with two flags (Quaver) followed by a vertical line (rest); 4) a vertical line with three flags (Semi-quaver) followed by a vertical line (rest).

Maxima and rest.	Long and rest.	Breve and rest.	Semi-breve and rest.
Minim and rest.	Crotchet and rest.	Quaver and rest.	Semi-quaver and rest.

It is not now known who was the first inventor of that species of composition styled *fugues* ; nor whether they are of Italian, Flemish, German, French, or English origin. They first appeared about the beginning of the sixteenth century ; and as the effect of them has been not inaptly compared to that of an echo, it has been imagined, that “ the accidental reverberation of some passage in a tune, may have suggested the idea of composition in fugue ; ” —from which canons and catches were derived. Sir John Hawkins fixes the invention of canons between the publication of Franchinus’s Treatise, in 1518, and the *Micrologus* of Onothoparcus, (a German theorist,) in 1535. Morley ascribes the invention to the Italians and the French.

Palestrina, to whom we have before alluded, was born A. D. 1529, and, in 1571, he succeeded Giovanni Animuccia as maestro di capella of St Peter’s, at Rome,—dying in 1594. He has been termed the “ creator of modern church music ; ” and he certainly introduced a style of magnificent grandeur into ecclesiastical compositions, which has only been equalled by Handel, and a few others of his successors. The principal characteristics of his style were, “ precision and clearness in the observation of the rules of harmony, grace and truth in expression, with pure taste, and the noblest simplicity in modulation.” His hymns and motets for several voices are deservedly admired ; and if his compositions are deficient in melody, that was the characteristic of the age,—in which cantatas, or songs for single voices, appear to have been unknown. At this period the music for private entertainment was the *madrigal*, composed to the verses of Petrarch, Ariosto, or Tasso, most

frequently in the fugue style, and for three or four voices;* which species of composition was brought to great perfection by Lucca Marenzio, in the early part of the century. In fact, the harmonic style of composition appears to have been used in Italy almost, if not entirely, to the exclusion of melody; and this state of things prevailed till the time of Carlo Gesualdo, Prince of Venosa, who flourished towards the latter end of the sixteenth, and at the beginning of the seventeenth century—dying in 1614. Blancames, in his *Chronologia-Mathematicorum*, says, “The most noble Carolus Gesualdus, Prince of Venu-sium, was the prince of musicians in our age, he having recalled the *rythme* into music, introduced such a style of modulation, that other musicians yielded the preference to him; and all singers and players on stringed instruments, laying aside that of others, everywhere eagerly embraced his music.” This prince, by the way, is expressly said to have imitated the compositions of James I. of Scotland; so that, instead of the music of the latter country being derived from Italy, it would appear that the Italian music owes much of its beauty to the old Scottish airs. Alessandro Tassoni† says,—“We may reckon among us moderns, James, King of Scotland, who not only composed many sacred pieces of vocal music, but also, of himself, invented a new kind of music, plaintive and melancholy, different from all other;

* Simple madrigals, for chamber music, have been claimed as the invention of James Arkadelt, chapel-master to the Cardinal of Lorraine, who published five books of them, in 1572; but they appear to have been in use at the commencement of the century.

† An Italian poet, born at Modena in 1565; died in 1635.

in which he has been imitated by Carlo Gesualdo, Prince of Venosa, who, in our age, has improved music with new and admirable inventions."* Dr Burney, indeed, questions the accuracy of this account. He says, that after an attentive perusal of the whole six books of the Prince of Venosa's madrigals, he could find not only no imitation of, or similitude to, Scottish airs, but no melodies at all. Have not some compositions of Gesualdo escaped the research of the learned Doctor? It seems strange, that the contemporaries of the prince should have ascribed this improvement to him if he did not introduce it; and it is well known, that Geminiani often declared, that he "laid the foundation of his studies on the works of the Principe di Venosa."

Whoever was the first improver of the Italian style of secular music, it is certain that about, or shortly after, the era of the Prince of Venosa, it was cultivated with a success almost equal to that which had attended the efforts of Palestrina to improve the music of the church, and masters of the first eminence arose in the different schools. The most ancient secular music, in parts, is to be found in Naples, and consists of the rustic and street tunes of that kingdom, which, under the denominations of *Arie*, *Canzonette*, *Villote*, and *Villanella alla Napolitana*, were as much in fashion throughout Europe during the sixteenth century, as the melodies of the troubadours were previously, and as the Venetian ballads have been since. The state of music in Naples, at this era, may be learned from *Two Dialogues on Music*, published in 1554, by Luigi Dentice.

He describes a concert given at the palace of Donna Giovanna d'Arragona, at which he tells us, the vocal performers were accompanied by a band, and each sung to his own instrument ; but " there are few musicians," he adds, " who sing to their instruments that have entirely satisfied me, as they have almost all some defect of intonation, utterance, accompaniment, execution of divisions, or manner of diminishing and swelling the voice occasionally, in which particular both art and nature must conspire to render a performer perfect." This author celebrates the talents of two female singers, Donna Maria di Cardona, Marchese della Padua, and Signora Fagiola, as being possessed of all the requisites of vocal perfection.

During this century several schools were established at Naples ; the first in 1537, and named *St Maria di Loretta* ; a second in 1589, entitled *I poveridi Christo*, and suppressed in 1715 ; a third, *La pieta di Turchini*, was instituted in 1583, suppressed after a short trial, and re-established in 1592 ; the fourth, called *San Onofrio*, was founded in 1583. Rocco Rodio was one of the chief ornaments of the Neapolitan schools in this century, and Adrian Willaert, a native of Bruges, is generally considered as the founder of that of Venice.

The Lombard school attained to considerable eminence in the sixteenth century. Father Costanza Porta, a scholar of Willaert, was at its head, and many able and distinguished musicians sprung from it. Among them were Guiseppe Caimo, a voluminous composer of madrigals at Milan, between 1560 and 1585 ; Giacomo Gastoldi, or Castoldi, born at Caravaggio, but living

chiefly at Milan, a delightful composer of ballads, the first edition of which was published at Venice in 1591; Guiseppe Biffi, many of whose madrigals were published between the years 1582 and 1600; Gio Paolo Cima, an eminent organist and composer at Milan, from 1591 to 1610; Pietro Pontio, of Parma, who flourished about 1583; Orazio Vecchi, who was many years chapel-master at Padua; and Claudio Monteverde, chapel-master of the church of St Mark at Venice, one of the most eminent composers of the period. Other eminent Italian composers during the sixteenth century were, Constantius Festa, whose madrigals (some of which were printed as early as 1541) are said by Dr Burney to possess "more rhythm, grace, and facility, than any production of his contemporaries;" Jacques Arkadelt, who is thought by some writers to have been an Italian, and by others a Frenchman, but whose name seems to indicate a Flemish origin; Jacket Berchem, or Giachetto, as the Italians call him, whose madrigals and motets are distinguished for simplicity, and purity of harmony and design; Francesco Corteccia, chapel-master to the Grand-duke Cosmo the Second, and died in 1581; Alessandro Streggio, a lutenist and voluminous composer, who succeeded Corteccia at the court of Florence; Giovanni Croce, chapel-master at St Mark's church at Venice; Giovanni Animuccia, a composer of madrigals and motets at Venice; Giovanni Maria Nanino, a fellow-student of Palestrina; Bernardo Nanino, a brother of the latter; Felice Anerio, a pupil of the elder Nanino; Ruggiero Giovanelli, successor to Palestrina in the church of St Peter at Rome; Horatio Vecchi, a native of

Milan; and Valerio Bona, a Franciscan monk of that city. By the united efforts of these composers—many of whom rank very high—Italian music was brought to a degree of perfection before unequalled; and the way was prepared for still greater improvements.

: Several writers on the history and theory of music flourished in Italy during the sixteenth century. The principal of these was Zarlino, a native of Chioggia, an episcopal city in one of the islands of the Gulf of Venice, where he was born, about the year 1540. He died at Venice, in the year 1589. He composed several pieces for the church, and wrote nine different treatises on music, which contain a fund of musical erudition. They have at all times been held in high estimation by musical men. Nicolo Vincentino, Giovanni Maria Artusi, an ecclesiastic of Bologna; Orazio Tigrini, a canon of Arezzo; and Ludovico Zacconi, an Augustine monk of Pesaro, were the principal theorists after Zarlino.

About 1583, a new species of music, *i. e.* CONCERT MUSIC, began to gain ground in Italy. It was principally cultivated at Venice and Ferrara; the Duke of Ferrara keeping a very large number of musicians in his service, and employing a great variety of instruments in his concerts. Annibale Melone, who was born at Bologna in 1550, contributed much to the introduction of this species of music. He published a work on concerts; and though a contemporary of Palestrina, he did not servilely follow that master, but displayed great originality and genius.

The greatest improvement in harmony was made in 1590, by Claudio Monteverde, who invented the harmony of the dominant. “He

was also the first who ventured to use the seventh and the ninth of the dominant openly and without preparation; he likewise employed the minor fifth as a consonance, which had always before been used as a dissonance."* The same professor introduced the double dissonances, and diminished and altered chords.

A few years after, Ludovico Viadana, chapel-master, first of Fano, a small city in the duchy of Urbino, and afterwards of the cathedral of Mantua, conceived the idea of giving to the instrumental bass a different melody from that of the vocal, to which it had previously strictly adhered; and he also invented the figured, or thorough bass. At the close of the century, John Diodati endeavoured to introduce the metrical psalmody, which the Reformation had made popular in Germany, Switzerland, and England, into Italy. This style of singing had, however, no charm for the Italians; but the *Latin psalms, motets, cantiones, lamentations, hymns, and spiritual songs*, which were composed for their use, were sufficiently numerous.

Oratorios were first introduced in the sixteenth century. They most probably owe their origin to the Mysteries and Moralities of the middle ages, which formed a chief part of the popular amusements, not only in England, but in most countries of the Continent, being consonant to the genius of the Roman Catholic religion. In Italy, "the first representation or exhibition truly dramatic that was performed, according to Apostolo Zeno, was a Spiritual Comedy, at Padua, in 1245. Another representation of the Mysteries

of the Passion of Christ, &c. according to Muratori, was exhibited at Turin, in 1298. In 1264, the Compagnia del Gonfalone was instituted at Rome. Their principal employment was to act, or represent, the sufferings of our Lord in Passion Week.* Crescembeni attributes the origin of the sacred dramas to Tuscany; and Tirabosch goes still farther, and "claims the origin and invention of every species of drama for the Italians." It seems, however, that sacred dramas were performed in England at a much earlier era than in any other country. Fitz Stephen, a Canterbury monk, who wrote in the reign of Henry the Second, and died in that of Richard the First, in 1191, says expressly, that in London, instead of common interludes belonging to the theatre, plays of a more holy subject, representations of those miracles which the confessors wrought, or of the sufferings wherein the glorious constancy of the martyrs appeared, were common. But though almost every European nation appears to have had its sacred dramas,—if, indeed, we may apply the epithet sacred to the gross productions of the fourteenth and fifteenth centuries, in which subjects that we deem too solemn for light or trivial mention were introduced on the stage, and the personages of Holy Writ were represented in the most ridiculous situations, amid the laughter and shouts of the populace,—yet, prior to the seventeenth century, they "seem never," says Dr Burgh, "to have been entirely sung, but chiefly declaimed, with incidental airs and choruses;" and entire musical dramas made their way only gradually into the

* BURGH'S *Anecdotes of Music*.

churches, originating, according to the Italian writers, with St Philip Neri, who was born in 1515, and died in 1595. He founded the congregation of the Priests of the Oratory at Rome, in 1540; and his contemporary and friend, Giovanni Animuccia, then maestro di capella at St Peter's, planted the first germs of that species of music, since so celebrated and so popular, under the name of Oratorios. Neri having performances of music at the "Chiesa Nuova," where he delivered pious discourses on a Sunday evening, Animuccia composed *laudi*, or hymns in parts, which were sung on those occasions, and were afterwards worked up into complete dramas, when some story from Scripture was set to music, and sung. These performances brought the *Oratory* into such repute, that the congregation became daily more numerous. And hence this species of musical drama obtained the appellation of Oratorio.

Though Dr Burney was in possession of the words, but not the music, of two sacred dramas, printed at Florence in 1556 and 1565, which appear to have been entirely sung, the first that we positively know to have been so performed was one entitled "*Rappresentatione di Anime, e di Corpo*," written by Emilio del Cavaliere, and which was printed, and performed on a stage in the church of La Vallicella, with scenes, decorations, and a chorus, after the manner of the ancients, in the year 1600.

We must now advert to a subject of great importance in the History of Music, viz. the application of the chanted declamation of the Greek tragedy to the Italian lyrical drama. The first application of music to the secular drama is

of ancient date.* A drama, called *Orfeo*, of Angelo Politiano, a canon of the cathedral of Florence, was produced in 1475; and in 1480, a musical tragedy was performed at Rome. Alfonso della Viola, who was chapel-master to the Duke of Este, at Ferrara, about 1541, also applied his talents to musical dramas, and it is a common opinion, that he was the first who united singing with declamation in dramatic representations. If so, to him must be ascribed the honour of being the first dramatic composer. It is certain that the earliest monument which now remains to us in the form of an opera, appeared at Ferrara, in 1541, under the title of *Orbecche Tragedia di Giambattista Giraldi Cinthio Ferrarese; in Ferrara, in Casa dell'Autore, dinanzi ad Ercole 2 d'Este; Duca 4 di Ferrara: fece la Musica Alfonso della Viola: fa l'Architetto e il Dipintore Girolamo Carpi di Ferrara*. Viola also composed music for *Aretusa*, an opera, in 1563; *Il Sacrificio*, a pastoral drama, by Agostino Beccari, in 1565; and *Lo Sfortunato*, in 1567. Other musical dramas, of which express mention is made, are, *I Pazzi Amanti*, performed in 1569; *La Poesia rappresentativa*, in 1574; *La Tragedia Frangipani*, composed by Claudio Merula, who was organist to the Duke of Parma, and flourished between 1570 and 1604; *Il Re*

* Sulpitius, an Italian, speaks of the musical drama as an entertainment known in Italy in the year 1490,—it would seem plays with music had been performed even earlier; yet but little progress could have been made in the application of music to the stage; for Riccoboni speaks of an opera, exhibited before Henry III. of France, by order of the Doge and Senate of Venice, in the year 1574, as the first entertainment of the kind.

Salomone, 1579; *Pace e Vittoria*, 1580; *Pallade*, 1581; and *L'Anfi-Parnasso*, of Orazio Vecchi, 1597. The music of these works is said to have been completely in the madrigal style; and part of it consisted of monologues, sung by several voices, on account of the want of instruments for accompaniments. The first indication of an opera in the modern form, in which the recitative was adopted, on the plan of the ancient Greek declamation, was the *Dafne* of Rinuccini, which was composed between 1594 and 1597, being represented in the latter year. The following is the account which is given us of the origin of this opera:—

Many persons of taste and letters in Tuscany being dissatisfied with every former attempt at perfecting dramatic poetry and scenic exhibitions, some of their number determined to unite the best lyric poet with the best musician of their time, with a view to effect an improvement. Three Florentine noblemen, therefore, Giovanni Bardi, Count of Verino, Pietro Strozzi, and Giacomo Corsi, all enlightened lovers of the fine arts, selected Ottavio Rinuccini as the poet, to write a drama, which was entitled *Dafne*, and the music to which was composed by Giacomo Peri, the most celebrated musician of the age, assisted by Count Giacomo Corsi, who, although only an amateur, was a good musician. This piece was privately represented, in the palace of the Count, A. D. 1597; and though the composition was destitute of many of the adventitious aids which grace the operatic representations of the present day, it excited a great sensation, was well received, and frequently repeated. There was little in the music of this opera to interest the hearer; its success must, therefore,

be ascribed to the novelty of the attempt. The performers were the author and his friends; a harpsichord, a viol da gamba, a harp, and a lute, formed the accompaniment; and the recitative (there was no attempt at air) was merely a kind of measured intonation, which, to modern ears, would be insufferable.

After this successful experiment, Rinuccini wrote *Euridice* and *Ariadne*, two similar dramas. The music to the former was composed by Peri, and to the latter by Claude Monteverde.

In the same year, Emilio del Cavaliere composed the music to an opera, called *Ariadne*, at Rome; and the friends of this composer and of Peri respectively lay claim to the honour of the invention of recitative for each of these artists.

The *Euridice* of Peri was, however, the first piece of the kind performed in public; its representation taking place at the theatre, Florence, in 1600, on the occasion of the marriage of Henry IV. of France with Mary de Medicis; and Pietro della Valle, a Roman knight and amateur musician, who, in 1640, published an able historical disquisition on the science, expressly says, the first dramatic action * ever represented at Rome was performed at the carnival of 1606.

The lyrical drama, it would appear, from what has been stated, took its rise in Florence; we then find it at Rome, and shortly after at Venice, where the *Orfeo* of Claude Monteverde was performed in 1667.† It continued in a very

* Of course the secular drama is here meant.

† The first regular serious opera was performed at Naples A. D. 1646. It was entitled "*Amor non legge*," and the music was composed by several masters, whose names have not been recorded.

simple state for some years; and several composers contributed to bring it to perfection.

One of the earliest composers in this century was Carissimi, who began to write when the severe style of Palestrina was in its vigour, and we owe to him a freer style in cathedral music. He introduced the viols and bass-viols into the service of the church, and is usually considered to be the first who gave to oratorios a regular form, and made that species of composition generally popular. He greatly improved the lyrical drama, uniting the charms of music, and the powers of oratory; and he perfected the recitative, by imparting to it a nobler and more graceful style; rendering it, at the same time, melodious and expressive. The modern recitative is modelled upon that of Carissimi. He greatly improved the bass, which, before his time, was of a very heavy and monotonous cast, giving to it passages of great variety, and even elegance, but depriving it of no part of its strength.

Domenico Mazzochi, one of the Roman school, about the year 1638, improved the composition of madrigals. He also invented the characters of crescendo, diminuendo, piano, forte, and the enharmonic sharp; which, originally used for theatrical and chamber music, soon passed from thence to the church. Gregorio Allegri was his contemporary, who composed, for the Pope's chapel, the famous *Miserere*; the effect of which, as sung in that chapel by the unaccompanied human voice, cannot be exceeded. This piece is forbidden to be copied, under pain of excommunication. Mozart, however, on hearing it performed twice, wrote it down in almost perfect conformity to the original MS. In 1771, it was

printed in England, under the superintendence of Dr Burney ; and, in 1810, M. Choron inserted it in his Collection of Classical Music.

The opera did not improve for several years after its first introduction : it rather degenerated, and was made a vehicle for costly shows and complicated machinery, instead of good poetry and music. The first airs, connected in spirit and sentiment with the dialogue, occur in the opera of *Giasone*, composed in 1649, by Francisco Cavalli, chapel-master at Venice, and Cicognini.

Alessandro Stradella, of Naples, who flourished from 1650 to about 1680, was an excellent composer, and performer on the violin. He also possessed a fine voice, and an exquisite taste in singing. Dr Burney says, " his compositions, which are all vocal, are perhaps superior to any that were produced in the seventeenth century," with the exception of the works of Carissimi, and those of Alessandro Scarlatti. It is related of this musician, that two bravos, who were sent to Rome to assassinate him, were so charmed by his singing, in an oratorio of his own composing, that they abandoned their purpose, and suffered him to escape. This fact appears to be perfectly well authenticated.

Though the oratorio soon spread itself all over Italy, it long retained its primitive simplicity of air, and paucity of harmonic combination : it had been improved by Carissimi ; but it was not till the exalted genius of this master, about the year 1670, gave a new spirit, fulness, and polish to these productions, that they proceeded beyond " the baldness of an accompanied recitative, a languid, heavy, and inexpressive melody, and a paucity of chorus, which betrayed both the

absence of invention, and the very humble state of complicated counterpoint." From that period, oratorios have been marked by a richness of execution, a fulness of harmony, and an extension of contrivance, which were before unthought of, and, of course, unattempted; and they have been successively "enriched by the mellifluous airs, and dignified by the elaborate choruses of a Caldara and a Colonna, a Leo and an Alessandro Scarlatti, a Jomelli and a Handel."

Alessandro Scarlatti did more for the opera than any of his predecessors. He made the overture, which had, before his time, been a mere meagre obligato symphony, a species of musical prologue, or programme of the action; he perfected the obligato, or accompanied recitative, and introduced the *da capo*,* or ritornel of the symphonies into recitatives of strong passion. Dr Burney says: "This master's genius was truly creative; and I find parts of his property among the stolen goods of all the best composers of the first forty or fifty years of the present [seventeenth] century." Scarlatti, and Leo his follower, did for the aria what Carissimi had done for the recitative,—they adorned it with graceful melody, and brilliant accompaniments; and distinctly marked the difference between them. From Scarlatti's school, besides Leo, sprung Porpora, Vinci, and Durante, who all contributed

* The *da capo* was not employed in the old operas: it is not found in those of Colonna; but, in an opera of the elder Scarlatti, (*La Teodora*,) composed in 1693, it is used, though not in all his songs; and, after that period, the use of it seems to have become general. In an opera of Gasparini, (*Il Tartaro nella China*,) the *da capo* is found in every song.

something towards bringing the science of music to perfection.

Corelli, who was born at Fusignano, near Imola, in the Bolognese territory, in 1653, established a new school in instrumental composition, distinguished from that which preceded it by a graceful rhythmical and natural manner of writing. He was the first composer who brought the violin into repute; and his originality, facility, and delicacy of style, greatly contributed to the popularity of that instrument. He was the founder of the Roman, or what may now be called the ancient, school of violinists, and obtained the proud title of "Princeps Musicorum." After the publication of Corelli's works, there was scarcely a town in Italy where the violin was not cultivated, and in which some distinguished performer on that instrument did not reside. Most of his contemporaries formed themselves on his model,—as Albinoni, of Venice; Guiseppe Torelli, of Verona; Guiseppe Valentini, whose works were published in Holland; and Marietto, who was a Neapolitan violinist, attached to the household of the Duke of Orleans. James Sherard, an Englishman, also composed several sonatas, so nearly equal to Corelli's, and resembling them so perfectly in style, that they might have been taken for that composer's. Tartini, the most celebrated performer on the violin of his day, formed all his scholars on the solos of Corelli. Tartini was the first who observed the phenomenon of the third sound, which he did in the year 1714, at Venice. This is the resonance of a third note, when the two upper notes of a chord are sounded. Thus, if two parts are sung in thirds, every sensitive ear will feel the impres-

sion of a bass, or lower part. This may be distinctly heard if a series of consecutive thirds are played on the violin, they being perfectly in tune.

We now find accompaniments generally introduced into ecclesiastical music. Ottavio Pittone, who lived from 1660 to 1750, was one of the first composers for the church who made any extended use of instruments: previously, he tells us, there had been only two composers for the church in the Roman school who made use of stringed instruments in accompaniments.

Cantatas first came into fashion in Italy about the year 1618, when several were composed and printed by G. D. P. Romano, a singer in the Pope's chapel. Sir John Hawkins, indeed, attributes their invention to Barbara Strozzi, a Venetian lady, who, in 1653, published vocal compositions under that title. It is clear, however, that they are of much more ancient origin; Du Cange having shewn, that cantatas for the church service were composed as early as 1314, —and from the church the transition to the chamber was easy and natural. In 1622, Spoleto published cantatas; and Dr Burney found the title applied to a short narrative lyric poem, printed at Vienna in 1638. Hawkins, therefore, notwithstanding his general accuracy, is incorrect in attributing the invention of this species of composition to Signora Strozzi. The cantata was, by Carissimi, again transferred to the church, from which it was first derived, and Dr Burney affirms, that this composer "was the first who gave the true form to the cadence of recitative," in a beautiful cantata on the death of Mary Queen of Scots. Cesti, who flourished for some years before and after 1660, was the next who

improved cantatas, by furnishing them with new idioms and forms of musical speech, and "polishing" the recitative and melody—particularly the former. Amongst the other composers of cantatas in this century, were Salvator Rosa, Stradella, Luigi Rossi, Legrenzi, Cavalli, Pasquali, Bandini, Pistocchi, &c.

Bassani, of Bologna, was one of the first who added a violin accompaniment to the cantata; and Scarlatti (Alessandro,) Gasparini, Bononcini, Lotti, the Baron D'Astorga, Marietto, Caldara, and Vivaldi, by applying their talents to the task, brought this species of composition to such perfection, that the era in which they lived has been called "the golden age of cantatas in Italy." They used only a bass accompaniment; but the style of Porpora and Pergolesi, who wrote at a somewhat later period, was much more elaborate. These musicians derived an advantage, which few of their successors have enjoyed, from having the divine poems of Metastasio, who has been called "the last poet of Italy," as themes for the exercise of their great abilities. This poet, who lived from 1698 to 1782, carried the lyrical drama of Italy to great perfection, and wrote many cantatas, which almost all "turn upon gallant, graceful, and sometimes impassioned subjects."

The eighteenth century was the most brilliant period for musical composition in Italy. Masters of the greatest eminence from the schools of Rome, Naples, Venice, and Bologna, were contemporary with, and followed each other; and attained for their country a superiority in most branches of the art. Till the middle of this century, ecclesiastical, rather than dramatic, music

was cultivated at Rome; but after the Padre Martini, (who died in 1784,) we find few composers who added to the copious collections of music for the church. At Naples, Florence, Venice, &c. the prevailing taste in compositions has been for the stage; and many of the operas of this period are likely to be popular as long as a passion for music is cherished.

Among the more eminent of the composers who flourished in Italy during this century, were the following:—Logroscino, a celebrated composer of the *opera buffa*; he was styled by the Neapolitans, “Il Dio dell’ Opera Buffa.” Giovanni Bononcini, a Bolognese, famous for his competition with Handel. Geminiani, who was born at Lucca in 1698, and died in 1762, was celebrated both as a composer, and a performer on the violin. Pergolesi was born near Naples in 1704, and died in 1737. He was the greatest composer of the century; his works are not numerous, but they are all excellent. This great man “exhibits a singular instance of the temporary absence of taste in his countrymen, who hooted his music, and pelted the poor composer whilst living, but after the short period of only two years, when death had satisfied personal malice, and mollified public asperity, they sought for his compositions with the utmost eagerness, admitted and admired their excellence, listened to them with rapture, and called them divine.” *

Galuppi, or Il Buranello, as he is more commonly called in Italy, from his native place Burano, where he was born in 1703, may be considered as one of the finest composers of the

* *Quarterly Musical Magazine*, viii. 343.

comic opera. He was the scholar of Lotti, and became chapel-master of St Mark, at Venice. He lived to a great age, dying in 1805. Nicolo Jomelli, born at Aversa in 1714, is a master whose name is as celebrated as that of any of the professors of the eighteenth century. Whether as a composer for the church, the theatre, or the chamber, he merits high praise for the sublimity of his harmony, the touching tenderness of his melody, and the fertility and originality of his ideas. He died in 1794. Piccini lived between 1728 and 1801. He was an eminent master of the Neapolitan school. His fertility in composition was astonishing; previous to 1776; when he visited Paris, he had composed three hundred operas; and he wrote many in that capital, as well as other works, all of which are distinguished by originality of genius, and brilliancy of imagination. Piccini, in his *Ceccina*, and *La Buona Figliuola*, was one of the first who introduced into operas concerted pieces and finales,* which, though but sparingly used at first, have since become the most prominent features of the lyrical drama. Sarti [1730—1802] and Sacchini [1735—1786] were contemporaries of Piccini. The chief attributes of the latter were facility and brilliancy in his accompaniments, and purity and nobleness of expression in his vocal compositions. Sarti was deficient in depth and solidity; but his melodies, and the general structure of his music, were elegant. Guglielmi (Pietro), [1729—1804,] Paesiello [1741—1816,] and Cimarosa, [1754—1801,] accompanied and followed Sacchini and Sarti; and, catching a full share of that genius

* The merit of inventing the finale is also claimed for Logroscino.

which animated Haydn and Mozart, whose fame had resounded through the musical world, they moulded their own talents to the forms prescribed by resplendent genius; whilst the exquisite pathos of the first, the sparkling brilliancy and sweetness of the second, and the softness and elegance of the last, gave to each novelty and variety, and, combined with the finest taste, strengthened by the surest rules of art, form a whole that is always certain of its effect. Paesiello and Guglielmi have more simplicity and purer taste, but less vigour and richness of imagination, than Rossini;—Cimarosa less abundance of melody, but more fancy and ingenuity in its treatment.

Sebastiano Nazolini, a native of a village in the Venetian states, where he was born in 1768, was a dramatic composer of much grace, but little power. He died at Venice in 1799. Vincenzo Federici, born at Pesaro, in 1766; Francesco Mosca, a native of Milan; and Fran. Grecco, born at Genoa in 1769, and who died at Milan in 1810, are the only other composers of this period worth mentioning.

The eighteenth century saw singing carried to the greatest perfection in Italy. In 1680, Pistocchi was a celebrated professor of song; and in 1720, Bernacchi, his pupil, made great improvement in the vocal art, which was brought to perfection, in 1778, by Pacchierotti. At the same time, the schools of Naples, Rome, Bologna, Venice, Modena, Genoa, Milan, and Florence, taught the management of the voice, and the manner of expressing well the language of poetry. These schools produced the celebrated Farinelli, Gaudagni, Raff, Mancini, Vittorio, Tesi, Faustina,

Bordogni, and others, whose names will be mentioned in our Sketch of Music in England. Instrumental music was also advanced; and there was scarcely a town in Italy but could furnish a good orchestra for any purpose.

The glory of Italy in the nineteenth century, is undoubtedly Rossini, who was born in February, 1792, at Pesaro, a small town in the Papal states. We wish our limits would permit us to give a full biography of this composer; but we must confine ourselves to a few of the leading features in his professional progress. His father and mother belonged to one of those strolling companies of actors and musicians who frequent the fairs of Italy; and when accompanying them on their excursions, the young Giachimo gave the first proofs of his abilities. He appears not to have commenced the study of music till he had attained the age of ten years, but his progress was so rapid, that before he was sixteen, he took his place at the piano as director of the orchestra, at Lugo, Ferrara, Senigaglia, and other small towns. He was also able to sing, at sight, any piece of music put before him. In 1808, he composed a symphony, and a cantata, his first vocal essay, called *Il Pianto d'Armonia*. The following year he is said to have written his first opera, *Demetrio et Polibio*, which was performed at Rome in 1812.

His parents, about this time, having no engagement, returned to Pesaro; and the young Rossini had the good fortune to attract the notice of the Perticari family, by whom he was sent to Venice, where he composed (in 1810) a little opera, in one act, called *La Cambiale di Matrimonio*, for the theatre San Mosè; in 1811, he produced *L'Equivoca Stravagante*, at Bologna; and in 1812,

L'Inganno Felice, for the Carnival of Venice. There are the most decided marks of genius in every bar of this opera; it is perhaps the most original of his works; and in it are to be found the parent ideas of many of his subsequent pieces. In the same year, he produced an oratorio, called *Ciro in Babylonia*; and also a *farze* (opera in one act) called *L'Occasione fa il Ladro*.

For the carnival of 1813, he composed another *farze*, *Il figlio per Azzardo*; and his fine opera-seria, *Tancredi*. One of his biographers says—“No adequate idea can be formed of the success which this delightful opera obtained at Venice. Suffice it to say, that the presence of Napoleon himself, who honoured the Venetians with a visit, was unable to call off their attention from Rossini. All was enthusiasm! *tutto furore*, to use the terms of that expressive language, which seems to have been created for the use of the arts. From the gondolier to the patrician, every body was repeating *Mi rivedrai, ti revedro* ;” and in the very courts of law, the judges were compelled to impose silence upon the audience, who were ceaselessly humming this popular air.

The beautiful and clever *cantatrice buffa*, Marcolini, was at this period at Venice. There appears to have been one of those *liassons*, so common on the continent, between these parties, and Rossini composed for her the gay and animated part in *L'Italiana in Algeri*. This opera placed him in the first rank of modern composers. In the autumn of the same year, he composed *La Pietra del Paragone*, (the Touchstone,) which many consider as his best comic opera; it was supported by the talents of Marcolini, Galli, Bonoldi, and Parlamagni; and “obtained a

success which was little short of extravagance." Rossini's remuneration for writing these operas was not great. He presided at the piano during the first three representations, and then received his 800 or 1000 francs. Of these receipts he sent two-thirds to his parents at Pesaro, (addressing the letters to his mother in the following style : — "*All' Ornatissima Signora Rossini, Madre del celebre Maestro, in Bologna ;*") and with the remainder, he set off to amuse himself as fortune might dictate. He was usually *fêted* in the towns which he visited ; his agreeable manners, his talents, and celebrity, made him a welcome guest wherever he went ; and he was as happy as a light heart and an unceasing flow of animal spirits could make him.

In 1814, he accepted an engagement for Milan, and composed *Aureliano in Palmira*, for La Scala. It proved unsuccessful ; as did *Il Turco in Italia*, which he produced in the autumn of the same year. Though coldly received on this occasion, this opera was reproduced in 1818, and heard with the utmost enthusiasm. M. Barbaja, the *impresario* of the opera at Naples, now thought it worth his while to conclude an engagement with Rossini, who agreed to compose two new operas for him every year, and to arrange the music of all those he might produce at the theatres San Carlos or Del Fondo. Barbaja covenanted to give *Il maestro* 12,000 francs per annum for these services ; besides an interest in a bank for play, which the *impresario* farmed out, and which added some 30 or 40 louis to Rossini's income.

It was in 1815 that Rossini proceeded to Naples ; and *Elisabetta Regina d'Inglitera* was the first opera he composed for the theatre San

Carlos, which had the most brilliant success. The principal performers at this theatre at that period, were Mademoiselles Colbran and Dandaneli; Signor Davide, a celebrated tenor; and Signor Nozzari, a baritone. It was a fortunate circumstance for Rossini that he could place his compositions in such hands: the talents of the singers added greatly to the celebrity of the operas. After the success of his *Elisabetta*, he was called to Rome for the Carnival. Here he composed *Torvalda e Dorliska*, a serious opera, which quickly passed into oblivion; and that delightful specimen of the comic opera, *Il Barbiere di Siviglia*,—perhaps the happiest of all his compositions.

On his return to Naples, in 1816, he produced a farce, *La Gazzetta*, which was quite unworthy of his fame; and the same year his *Otello* appeared at Del Fondo: this production the Italians consider the chef-d'œuvre of lyric tragedy. "The style differs considerably from that of *Elisabetta*. It possesses more dramatic truth, the ideas are better developed, and there is a profundity in it, which penetrates, and gives birth to strong and vivid impressions."*

In the latter end of the year, Rossini again visited Rome for the Carnival, and composed *La Cenerentola*, for the Theatre Valle, which met with considerable success, and has become a favourite in most of the capitals of Europe. After the Carnival, in the spring of 1817, he went to Milan, where his celebrated *La Gazza Ladra* was written, and performed. The Milanese, angry with Rossini for leaving their city for

* *Quarterly Musical Magazine and Review*, vol. x. p. 38.

Naples, went in crowds to the theatre, determined to cover the unfortunate composer with disgrace ; and he, aware of the popular mood, took his place at the piano, with spirits considerably below par. Such were the merits of the opera, however, that they disarmed the rage of the Milanese, made them forget their mortified vanity, and caused them to hail the author with the most unbounded applause. "*Bravo maestro !*" "*Viva Rossini !*" resounded on every side ; and as the master, when thus called on, is obliged to make his obeisance to the audience, Rossini declared, that he was as much fatigued with this ceremony, as he was with the direction of the opera.

On his return to Naples, he brought out *Armida*. Madame Colbran was the heroine ; and as her voice now began to fail, she did not give that support to the music which it required from the singer. The Neapolitans, too, fancied it inferior to *La Gazza Ladra* ; and they were piqued that the best operas were not reserved for them. *Armida*, therefore, although it contains the most magnificent duet Rossini ever wrote, *Amor possente nome*, was only coldly received.

He again visited Rome in 1818, where he brought out his *Adelaide di Borgogna*, at the Argentina ; and the same year he composed *Adina ossia il Califfo di Bagdad*, for the opera of Lisbon ; it was performed at the theatre San Carlos in that city. On his return to Naples he wrote his *Mose in Egitto*, the success of which was most decided ; its melodies being sung throughout Europe. *Ricciardo e Zoraide* was composed and performed in the autumn of the same year. In 1819 he wrote *Ermione*, for San Carlos ; it was in the style of *Ricciardo*, but fell

nearly still-born to the ground. In this year he visited Venice, where his *Edoardo e Cristina* was brought out. It was chiefly a selection from his other operas, containing very few new airs or concerted pieces. He returned to Naples at the usual period, and on the 4th of October, *La Donna del Lago* was performed at San Carlos; Signora Pisaroni appearing as the heroine. The same night Rossini set out to fulfil an engagement at Milan, and on the 26th of December his *Bianco e Faliero* was performed, but with a very different fate from *La Gazza Ladra*. Its reception was so cold as to amount to a failure.

His *Maometto Secondo* was brought out at Naples, in December, 1820, and coldly received. Much of the music is pretty, some of it sublime; but the opera occupies only a second rank in his works. A writer from Naples, speaking of this opera, relates an anecdote, which illustrates Rossini's mode of composition, and when taken in connexion with the haste in which most of his works were written, fully accounts for the want of finish, and apparent marks of carelessness, which are numerous scattered over even his best productions. "Rossini," he says, "like many other men of genius, passes his time between lapses of idleness and struggles of exertion; his work is unthought of, or neglected, until he is spurred on by circumstances; then he rouses himself, and labours, as a daily task, on that which he should never touch, but in the glowing hour of inspiration. We called upon him on the Friday evening, that is to say, on the 1st of this month, (December,) and found him still engaged on his work, with twenty unfilled scores before him, surrounded by Donnas and Signors, chattering

pretty nothings, harassed by interruption, and worn out by fatigue. The copyists had still to make out their duplicates, and what time would then remain for the instruments to practise their difficult and complicated parts, for the singers to study their long recitatives and elaborate songs, for choruses, for rehearsals? What, in short, could be expected, but that the opera would be presented to the public, in an unfinished and imperfect condition?" This very probably accounts for a circumstance of no uncommon recurrence, viz. that of several of his operas having been received with coolness at first, and enthusiastically admired afterwards. The same music given by performers after a hasty perusal, and again, when they have had time and opportunity to study, and make themselves masters of its beauties, must have a very different effect.

We next find our composer at Rome, where, in 1821, he brought out *Cornadino* and *Matilda di Shabran*. His *Zelmira* was performed at Naples, in 1822, and is "considered as the most satisfactory of his compositions, with regard to invention, and the ingenious manner in which the ideas are developed."* His *Semiramide* came out the same year, at the Teatro della Fenice at Venice. In this year, Rossini married Signora Colbran, and closed his engagement with Signor Barbaja, proceeding with his bride to Vienna. Since that period, he has visited England and France (at Paris he brought out *Le Siege de Corinthe*, in 1827, *Il Compte d' Ory*, in 1828, and *Giullame Tell*, in 1829); and has everywhere been received with the most flattering marks of

* *Quarterly Musical Mag.* x. 40.

esteem and attention. Rossini is now engaged as Director of the Royal Academy, at Paris; but at present (Jan. 1830) he is in Italy, having obtained leave of absence.

Rossini has composed very little sacred music. During his stay at Naples, he produced a mass for the church of St Ferdinand, where it was performed; but having been executed in two days, it bears decided marks of haste, and is not at all above mediocrity. He has written a number of cantatas,—amongst them, *Il vero Omaggio*, executed at Verona, during the Congress, in honour of the Emperor of Austria.

The popularity of Rossini has been unprecedented. His works first began to make an impression in Italy about eighteen years ago; and there they have nearly succeeded in driving from the stage the most popular compositions of his predecessors. The Germans, justly proud as they are of the fame of their native composers, have been compelled to yield to the force of Rossini's claims; and in England his supremacy has long been undisputed. It is true, at the Opera House, and at concerts, we have at present a little more variety than was presented to us a few years back; the selections do not offer to us Rossini, Rossini, and nothing but Rossini, as they erst did; but still, very little foreign music is heard with so much pleasure as Rossini's, and we take the reason to be, that, whilst it is not so elaborately constructed as that of Haydn, or Mozart, or Beethoven,—whilst it offers fewer examples of perfect harmony, or profound modulation, and puts forth fewer pretensions to the majestic and the grand,—it is always addressed to the social affections and feelings. The beautiful and elegant

melodies sink into the heart ; they are capable of being understood and felt by all ; their brilliant vivacity makes them always agreeable ; and, though Rossini breathes few pathetic strains, and is inferior in emotion, in pathos, and in depicting the more stormy passions, as well as in originality, to many of his predecessors and contemporaries, he is the composer for the populace ;* he is the *artiste* for those who follow music as a pastime, not as a passion, and who adopt it as an agreeable amusement, not as a profound science. These always constitute at least nine out of ten in every audience ; and here, we think, is the secret of Rossini's popularity.

Rossini has introduced a much more florid style in song-writing than was in use before his time. This is observable more in his later works than in those of an earlier date, and it is said to have been adopted in consequence of the multiplicity of ornaments which the singers were in the habit of introducing, so that a composer could scarcely know his own work. The ancient composers, in certain parts of their operas, merely furnished the singer with a canvass to work upon ; and he, faithful to the *motivo* of the master, gave it with the utmost simplicity, and was content to introduce his own ornaments only in the last few bars of the piece. The modern singers, however, were not governed by such good taste ; and Rossini, disgusted at hearing a singer (Velluti, it is said,) completely change the character of his songs, by the ornaments introduced, resolved in

* Very similar opinions are expressed in two articles which appeared in the *New Monthly Magazine* for December, 1829, and January, 1830. The above was written before those articles had been perused by the author.

future to fill his scores so full of notes, as to leave no room for the exercise of the singer's caprices. We have devoted so much room to this necessarily imperfect sketch of the great master, that we must be very brief in our notices of the other modern composers of Italy. Among the most distinguished are, Antonio Salieri, a native of Legnano, where he was born in 1750; Nicholas Zingarelli, a Neapolitan, born in 1752; the present director of music at the Conservatoire of San Sebastiano at Naples; Cherubini, a Florentine, born in 1760. This composer has chiefly resided at Paris, and is well known in this country, by his overtures of *Anacreon*, *Lodoiska*, and *Les Deux Journées*. He is one of the most scientific composers of the Italian school. Guiseppe Farinelli, a native of Este, was born in 1770. He has composed a number of operas, some of them of great merit. Valentino Fioravanti, born at Rome, in 1771, is a celebrated buffa composer, still living at Naples, having left the theatre for the church. Guiseppe Niccolini, born at Piacenza, in 1774, has written almost an equal number of pieces for the church and the theatre. He belongs to the old school, and the fervour for the Rossinian style has thrown his productions into the shade. Paer is a native of Parma. He was born in 1774, and has for some years been a resident in the French capital. He resembles Paiesiello in his style, and is surpassed by none of his contemporaries for the sweetness and elegance of his melodies. Spontini is a native of Jesi, where he was born in 1778. He is one of the most popular of modern composers, at least in France; but there is too much *noise* in his compositions to please the strictly musical ear.

His *La Vestale*, *Fernand Cortez*, and *Olimpie*, are his most celebrated productions; and the overtures of the two latter frequently form part of the selections at English concerts. Francesco Morlacchi, born at Perugia, in 1784, is a composer of a very versatile character. The opera, both serious and comic, ecclesiastical music, (masses, vespers, and oratorios,) chamber music and instrumental music, have found in him a votary, and his devoirs have generally been successfully paid. Some of his compositions possess great merit. One of his best operas is *Il Coprato*, composed for the theatre at Genoa.

Le Chevalier Carafa is a Neapolitan composer of celebrity. He was born in 1785; and is considered as uniting an ardent mind to the most exquisite sensibility. All his compositions attest these two qualities. His first opera was *Il Vascello dell' Occidente*; and his *Gabriella de Vergey*, is ranked among the best of modern compositions. His *Eufemia di Menina*, produced at Rome in 1823, was not very successful.

Carlo Coccia is a native of Naples, and has distinguished himself as composer and director for the Italian operas at Lisbon and London. He has produced a number of operas, several of great merit; his last, *Rosomondi*, brought out at Venice, had only moderate success.

Generali was born in 1787. He is a composer of the buffa opera, whose works are popular in Italy. Rossini undoubtedly owes much to this composer, whose *I Baccanali*, produced in May, 1829, at Leghorn, met with decided success.

Mercandante is a native of Naples, and was born in 1798. He is there considered only inferior to Rossini and Paer. He studied under

Zingarelli at the *Conservatorio San Sebastiano*, and his first vocal composition appears to have been *L'Unione delle Belli Arte*, written in 1818, for the *Teatro Fondi*. He is best known in England by his *Maria Stuart* and *Elisa e Claudio*. He composed an opera seria for the carnival of 1822, *Andronico*, which was performed at the *Teatro Fenice* of Venice. In 1823, he produced at Milan an opera seria, *Amletto*, which was hissed. His *Alfonso ed Elisa*, subsequently brought out at Mantua, was found to be little more than *Andronico* in a new dress.

Giovanni Paccini is a composer of great merit. His *La Vestale*, performed at Milan, in 1823, though containing strong resemblances to Rossini's music, is evidently a work of genius. His *Il Trionfo della Croce* possesses but little intrinsic merit. His *Gli Arabi nelle Gallie* was successful at Genoa and Verona, and failed at Mantua and Turin. His *La Sacerdotella d'Irmisul*, brought out in 1829 at Messina, pleased very highly.

Bellini is a young Italian of rising reputation. In 1828, he produced an opera, *Il Pirate*, at the theatre *La Scala* at Naples, which soon made its way to Vienna; and it has stood the test of both Italian and German criticism. It is analyzed in the *Quarterly Musical Review*,* and the opinion of the accomplished editor is favourable. *Zaira*, another opera by this composer, was lately brought out at Parma, with only partial success.

† Vaccaj, Valentini, Donizzetti, Aspa, E. Patrelli, Ricci, Raimondi, Bonfichi, Sapienza,† with some

* Vol. x. p. 222—232.

† Vincenzo Righini should have been mentioned in the list of composers of the eighteenth century. He was

others, are scattered over Italy, and compose operas for the different theatres; for it is very rarely that any other music is now composed in that country. They are of little note or fame, and the most successful of them are outrageous imitators of Rossini.

We must conclude this account of Italian music with a brief notice of the existing state of the science in some of the principal cities of that country.

Of the state of music in Rome, we have recently had an interesting account from the pen of a German, M. Francois Kandler,* from which it appears, that there are at present many celebrated masters in that city, as well as singers, though some of the former suffer themselves to be seduced into bad taste, and disfigure the genuine simple majesty of music, to please "the ears of the groundlings." In the Pope's chapel, and in the churches generally, music is on the decline, and the cause is, the want of treble and counter-tenor voices. There remains, however, a feeble hope, that the choirs in these places may be restored to perfection. A diligent search is making for the *musici*, (or artificial sopranis,) who in former times carried the reputation of Italian airs so high. A school has been established for them in the institution *degli Orfanelli*, which includes many

born at Bologna about 1758, and died in 1812. He resided for some time at Prague, and was for a long time chapel-master to the King of Prussia. Righini's style very much resembles that of the German composers; and his works were first introduced into England, we believe, by the Rev. J. C. Latrobe.

* A translation was published in the *Quarterly Musical Magazine and Review*, vol. x. p. 18.

young persons from various parts of Italy, who are qualified by accident or disease, (we should apprehend none are now rendered so by design,) and who are placed under the direction of Signor Sagatelli, the most celebrated of the Roman *musici*.

Ecclesiastical music still, however, holds a high—indeed the highest—rank in Rome. At the principal churches the compositions of the old masters are heard in all their purity; and, though the modern productions by no means equal those of Palestrina, Agostini, Carissimi, and others, yet some of them possess great merit. The *Miserere* of L'Abbate Guiseppe Baini, a celebrated singer and composer, and the most distinguished member of the Sixtine chapel in the Vatican, and chapel-master to the Pope, (which was performed for the first time on the holy Tuesday of 1821,) is a justly admired production. Next to Baini, the principal singers in this chapel are, Cucuccione, who rivals the former by the beauty of his pure and rich bass voice; the Abbe Dorià, the principal tenor; Mariano Patroni, who has long been the principal soprani; Terri, a soprano; and Astolfi, an alto.

At the chapel of San Pietro, Valentino Fioravante, already mentioned, is the chapel-master. The best singers at San Pietro are Sagatelli, the soprano; Pellegrini, the contralto; and Jodran, the tenor.

Terziani is the chapel-master at the temple of San Giovanni Laterano. He “is distinguished by his compositions, where the resources of counterpoint are employed with rare sagacity: his voice parts are flowing; his harmony, natural and correct.”

At the church of Santa Maria Trastevere, the chapel-master is Guidi, a pupil of Magrini of Florence, who, as a composer, is celebrated for his force and energy. "He may be regarded at Rome," says M. Kandler, "as a model of pure, constant, and incessant application."

There are three theatres at Rome—*Argentina*, *Tor di Nona*, and *Valle*. The latter was rebuilt in 1821, and opened, for the first time, at the Carnival in 1822. The operas brought out at these places of amusement are very ordinary productions; and "neither the theatres nor the singers," says M. Kandler, "are distinguished in any way from what are to be met with in the other great cities of the continent, although singers and composers, dancers and ballet masters, are often engaged for the Carnival at most enormous prices. The orchestras are evidently on the decline." Manzocchi is the prima donna at the *Teatro Valle*; Signor Ravaglia is the tenor. At the *Teatro Tor di Nona* Signora Petralia is the only singer above mediocrity.

At Naples, there are seven theatres; two of which are designed expressly for the populace; and at the others, particularly at San Carlos, the opera is performed in all that perfection which Italian art can give to it. Public concerts have very little success in Naples; but the dilettanti there cultivate the science with more ardour, probably, than in any other city in Italy, Milan excepted. The style of sacred music has much degenerated; the compositions usually performed in the churches are miserable trashy productions. Festa is one of the best leaders; the organist at the king's chapel, Parisi, is an elaborate and skilful performer. As singers, the soprani Villani and

Tarquini, with Nozzari, a baritone, appear to be the principal stationary ones. Di Lucca, Valentini, and David, are considered the best tenors; and Cirio and Guarini the best basses.

The principal female singers are the three sisters Pignaluerd, who are highly accomplished. "The Signora Pauzzini has gained great reputation by her execution of the two *stabats* of Zingarelli. The two sisters Catalani, and particularly Louisa, have great voices, and sing with much taste. The mezzo soprano of Madame Picciola is of a pure and metallic quality. The Signora Rafaellina Ferri possesses a charming soprano, and sings with exquisite taste. The facility of Madame Theresa Cadolini in bravura passages is extraordinary, and surpasses all we have ever heard."*

At Milan, they have the finest theatre, La Scala, in Europe. The orchestra is more numerous and better selected than any either in the French or the English capital; and the prima donna, Madame Lalande, is scarcely inferior to Pasta or Sontag; indeed, many prefer her to either. Tambourini is a bass (or rather baritone) singer of great clearness and compass, as well as a respectable actor. There is at Milan a good seminario for music and dancing, where none but females, possessed of the finest figures and voices, are admitted as pupils.† Madame Pasta was engaged at Milan for the season 1829; she subsequently sung at Bologna, where the society of the Cassino presented her with a gold medal.

The church music in Milan is very inferior. L. Simond says: "Church music in Italy, if

* *Quarterly Musical Magazine and Review*, vol. x. p. 52.

† SINCLAIR'S *Autumn in Italy*, forming vol. 46 of *Constable's Miscellany*.

we were to judge from what we have heard in the cathedral of Milan, on a thanksgiving day for a plentiful harvest, is greatly inferior to that in an English cathedral, and the organ is very indifferently played."

"At Venice, music is the universal resource of the fashionables, who delight in discussing what they consider a national subject. Their enthusiasm or animosity towards particular composers appear alike amusing and absurd to our ultramontane imaginations. Even the common people bestir themselves in so grave an affair, opposing innovations in any thing connected with what they term the divine art of music, and they display as much zeal and fervour in the cause of a Cimarosa, a Paiesiello, or a Rossini, as if they were the heads of political parties, or religious sects."*

There are three theatres at Florence—the Pergola, at which operas and ballets are represented, being the largest. Although, at present, no first rate singers can be boasted of, (the Signora Guiditta Grisi is the best,) the orchestral accompaniments are admirable. Indeed, notwithstanding our great advance lately in instrumental music, Mr Sinclair tells us, that we must, in this respect, "yield the palm to Germany and Italy; for, even in the minor theatres of these nations, we are excelled. They have always an imposing host of performers, scarcely inferior to our Lindleys and Nicholsons, from amongst whom they make their selections."†

But vocal music is the glory of Italy. The lower class of the Italians sing beautiful airs in parts, the works of their most esteemed com-

* SINCLAIR'S *Autumn in Italy*.

† Ibid.

posers ; but they have also a species of songs, as barbarous and unmusical to a foreign ear as can well be conceived. The traveller, however, is seldom disgusted with the latter, whilst, in every town, he meets with numbers capable of giving, in perfection, the delightful music of the country—which is delicious, soft, flowing, and graceful, calculated to excite the milder passions, and to fill the mind with languishing emotions.

Besides the cities named in the preceding pages, Bologna, Sienna, Vicenza, Turin, &c. &c. have theatres, where music is perfectly executed, and where, at the yearly recurrence of the Carnival, a number of new operas are sure to be produced ; for one feature in the music of Italy is, that the “existing generation is never content with the productions of any or every former era.” Thus they have always novelty, if they have no improvement ; and though probably the art has not advanced for the last fifty or sixty years in that country, yet, as not one of the great cities in Italy is willing to receive the music composed for others, but each must have its own, great additions have been made, and are making, to the musical compositions of the country in every succeeding year.

It will scarcely be credited, that in Italy they have no printed music. “From Naples to Milan,” says Mr Mathews, in his entertaining *Diary of an Invalid*, “I believe there is no such artist as an engraver of music, and you never see a music shop. You must therefore go without it, or employ a copier, whose trade is regulated by the most approved cheating rules. He charges you according to the quantity of paper written on, and therefore takes care not to write too closely.”





CHAPTER XVI.

HISTORY OF MUSIC IN FLANDERS AND GERMANY.

THE Germans, a branch of the Teutones, or Goths, have had, from the earliest antiquity, a species of national ballad, and a national music, of a simple, unornamented, but impressive and affecting cast, and bearing the stamp of cordiality and artless sincerity, which, from the time of Charlemagne, has been preserved by a species of minstrels, who wander from place to place, obtaining their livelihood by the charms of their voice, and their skill in playing upon various musical instruments. We have, however, few facts recorded of the progress of music in Germany, till we come to the eleventh century, when we find Magister Franco, who appears to have been a scholar of Liege, about 1066, first developing the principles of modern rhythm, and inventing the time table. Up to this period no characters were invented to distinguish or mark time; and written music in parts was the *simple counterpoint*, such as is still practised in our parochial psalmody, consisting of note against note, or sounds of equal length. The ancients had no means of marking the time, but by the simple accents — and ^ , a long and a short; and to Franco the honour, not perhaps of being the

first inventor of measured notes, but certainly of reducing the crude hints of some of his predecessors into something like a regular system, is unquestionably due. He allows himself, that he has inserted in his work, entitled *Ars Cantus Mensurabilis*, what others have said well on the subject, as well as supported what he himself has invented, by good reasons; and in one of the Cotton MSS. on music, it is said, speaking of the *Canto Fermo* of an earlier period,—“ Though music was at that time not measured, it was approaching towards measure, when Franco appeared, who was the first approved author, or writer, on measured music.”

The notes mentioned by Franco are as follows :

a *double long*  ; a perfect *long* , equal to three *breves*; and the *imperfect long*, represented by the same figure, equal to two *breves*; the *breve*, a square note, without a tail ; and the semi-breve . He used a point for prolonging the length of a note, with rests of the same duration as their corresponding notes; and seems to have first pointed out the use of bars, which, in his musical examples, he places as pauses for the singers to take breath, at the end of a sentence, verse, or melody; they were not generally used, however, till some time afterwards.

If France had her troubadours, and England her minstrels, Germany had her minnesingers, or love singers. They were the earliest poets, who used the vernacular language of the country, their songs being written in the High German, or Suabian dialect, and the Nether German, or Upper Saxon. War and love were their themes, principally the latter; and in the reign

of Louis le Debonnaire, their strains, it appears, had gained admission even into convents, for that monarch issued an edict to the German nuns, to "restrain their passion for love songs."

In the twelfth and thirteenth centuries, minstrelsy was liberally patronized in Germany, and particularly during the reign of Frederic Barbarossa, whose "memory is still preserved and connected with many local traditions. The ruins of his palace at Gelnhausen are said still to carry with them the traditionary attachment of the neighbourhood; and even in the dark recesses of the Harz forest, the legend places him in a subterranean palace, in the caverns of the Kyffhaus mountain—his beard flowing on the ground, and himself reposing in a trance upon his marble throne, awakening only at intervals, to reward any votary of song who seeks his lonely court."*

"The commencement of the fourteenth century witnessed a total revolution in the literature of Germany." During the preceding ages, the disputes with the Popes had partly released the people from the fear of the church; and they followed their own inclinations, which led them, literally, to "eat, drink, and be merry." But now "the church regained its power over the mind, and the pedantic rules of the 'meisters,' (masters, or professors of poetry,) and of their song-schools, which now arose, effectually shackled the flights of fancy. Princes left off singing; courts no longer gathered together the minstrel tribes; Germany was cut off from its intercourse with Italy and Sicily; its freebooting age of second barbarism commenced; the whole face of society changed;

* *Lays of the Minnesingers.*

and poetry speedily sunk, with very few exceptions, into the lowest depths of poverty and trifling."*

To this revolution in the popular manners it is doubtless owing, that Germany, though she has been so fruitful of musical men in the last two centuries, and so indigenous as music seems in that country, has furnished, up to the fifteenth century, no specimens of musical composition. The most ancient music applied to German words, which is known to be in existence, is set to hymns of the first Reformation, some of which were written by John Huss, one of the earliest martyrs to the reformed faith.

In the fifteenth century, music made considerable progress both in Germany and the Low Countries. It met with great encouragement at the court of the Duke of Burgundy; and in the latter part of the fifteenth, and the early part of the sixteenth century, the Flemish musicians and singers were to be found in every court of Italy. Lewis Guicciardini, (nephew of Francis, the historian,) who was contemporary with Palestrina, and died before him in 1589, gives a list of several eminent Flemish composers; and adds, that, in his time, it was the practice in the Netherlands, and had been a custom there of long standing, to furnish Europe with musicians.

The most eminent Flemish musicians of this period were, Gilles Binchois, Caron, Regis, Dufay, and Brasart, who preceded John of Okenheim, the master of Jusquin Des Pres, one of the most celebrated contrapuntists of his day; and who, even anterior to Palestrina, invented many of those

* *Lays of the Minnesingers.*

ingenious modulations of harmony, which render the modern style so superior to that of antiquity.

Philip Verdelot, whose works all bear date previous to 1550, is celebrated by Rabelais, and is mentioned by Zarlino and others, as one of the best masters of the beginning of the sixteenth century. Nic. Gombert, Clement von Papa, Cyprian Rose, Orlando di Lasso, (the two first musicians who hazarded what are now called *chromatic* passages,) Hobrecht, the master of Erasmus, Philip de Monte, Jacob de Kerl, Cornelius Caris, and Josquin Barton, were the other principal Flemish composers of this era.

Germany affords the names of fewer musicians than almost any other country, in the sixteenth century, if we except Spain. Pierre de la Rue, a learned and excellent contrapuntist, and one of the most voluminous composers of the age, resided principally in Germany; but it is not known whether he was a native of that country. Caspar Krumbhorn was born at Lignitz, in 1542, and became totally blind, from the effects of small-pox, at the age of three years. Notwithstanding this privation, he made great proficiency on the flute, violin, and harpsichord, and was deeply skilled in the art of practical composition.

Reincke was a celebrated German composer, who lived to be nearly one hundred years old; and Maurice, Landgrave of Hesse Cassel, is celebrated as a composer of motets, and other pieces of solemn music.

Germany was much more fruitful in theorists than musicians, during this period. The principal writers were Martinus Agricola, of Magdeburgh; and John Kepler, of Wiel, in the duchy of Magdeburgh. The latter has some ingenious

conjectures upon the origin of clefs, and of flat and sharp signatures ; but neither of them added much to the previous store of musical knowledge.

Germany seems at this time to have been famous for organ building ; and that instrument was very generally adopted in their churches. In the year 1480, a German, named Bernhard, improved the organ, by inventing the pedal ; thereby greatly increasing the harmony of the instrument.

The Reformation in Germany produced little change in the solemn musical services of the church. Luther was devotedly fond of music ; and, in conjunction with his friend Melancthon, he framed a ritual, in which the choral service was retained in as much splendour and magnificence as the times would allow. Several hymns are yet extant composed by this eminent reformer ; and, although it is doubtful whether that admirable piece of sacred music, "Great God, what do I see and hear," which is, in general, attributed to Luther, was written by him, it is certain, that his proficiency in the science was far from contemptible. The High Dutch version of the Psalms was made, soon after Luther's death, by some of the ablest of the Dutch clergy.

Calvin was as much opposed to the discipline as to the doctrines of the Church of Rome. He introduced, in lieu of the impressive chorus, and the simple, yet magnificent plain-song, the metrical psalmody, which is at present in general use in the reformed churches of the continent ; and was, till lately, uniformly practised in our parochial churches. The version of the Psalms adopted by Calvin was begun by a Frenchman, named Marot, and finished by Theodore Beza.

Calvin employed Guillaume Franc to set these psalms to easy tunes of one part only. They were printed at Strasburg in 1545; * and soon became so popular, that the people seemed to be infatuated with the love of psalm singing; and these compositions were used alike to stimulate their devotion, and to rouse their courage, when they rose in insurrection against their persecutors. This was not, however, the first departure from the Romish ecclesiastical style of singing: PLAIN CONGREGATIONAL SINGING was practised by the Wickliffites in the fourteenth, and by John Huss and his followers in the fifteenth centuries. The United Brethren had published, in 1538, at Ulm, what they termed "*A fine new Hymn Book.*"

To return to secular music. Charles V. was an excellent musician, and had a regular band, who performed during dinner, and at other periods; and it is generally understood, that *vocal concerts* had their first rise in Flanders, about the middle of the sixteenth century, when that sovereign made Brussels the residence of his court; and great numbers of eminent musicians were drawn thither, from all parts of Europe. The compositions chiefly sung appear to have been of the madrigal species, and were for three or more voices.

Germany was devastated with wars at the close of the sixteenth, and the beginning of the seventeenth century: during the latter period, the dreadful thirty years' war took place, when the empire was traversed by five several armies, in different directions. German music now fell far behind that of Italy, remaining, for some

* They were soon afterwards set in parts by Bourgeois and Claude Goudimel.

years, in this secondary state. The Emperor Leopold, who ascended the throne in 1657, revived a love for the art. He was particularly struck with the compositions of Carissimi, and determined to introduce Italian music into Germany; and as soon as the restoration of peace permitted him, we find him inviting Italian composers to his court, and honourably distinguishing the most eminent of them, particularly Santinelli, Caldara, Ziana, Sotto, and Bononcini.

The Italian opera was introduced into Germany in 1660, by Santinelli, an Italian nobleman, whose musical abilities, when he was making a tour in Germany, were brought under the notice of Leopold, who made him his chapel-master. In this capacity, having to write a composition in honour of the marriage of his royal patron, he composed the opera of *Gli Amori di Orfeo ed Euridice*, which is said to have been superior to any then extant; and was so much approved of at Vienna, that an Italian opera was established in that city, which has been supported ever since.

The first German opera appears to have been performed at Hamburgh, in 1678; it was called *Orontes*, and the music was by Thiel, the chapel-master of that city. Keyser, however, who was born at Leipsic, in 1673, is generally considered as the founder of the lyric theatre in Germany, by his operas of *Basilus* and *La Pastorale d'Ismene*, performed in 1692; he composed no less than one hundred and thirteen musical pieces for the theatre, which served as models for Handel and his successors in the German school. The melodies of Keyser are beautiful; and he made no hesitation of breaking through the old and formal rules which music was in his time

acquiring. He had not very promising materials to work upon ; for at this period, and for some years after, the native opera was in a very low state. Riccoboni tells us, that the performers, particularly at Hamburgh, "were all tradesmen or handicrafts. Your shoemaker (says he) was often the first performer on the stage ; and you might have bought fruit and sweetmeats of the same girls whom the night before you had seen in the character of Armida or Sémiramis. Soon, however, the German opera rose to a respectable situation ; and, even during the seventeenth century, many eminent composers flourished in that country."

Matheson, Handel, Cousson, and Telemann, were all composers for the Hamburgh theatre ; and the opera was established at Vienna, Berlin, and Dresden during the lifetime of these composers. In a short period, however, the native lyrical drama was supplanted by the Italian. The lesser courts, (those of Manheim, Munich, Stutgard, &c.) followed the example of that of Vienna, and the empire became peopled with musicians. The most celebrated composers and performers were invited from Italy ; and for eighty years, more music was composed and performed in Germany, than in any other country in the world. It will be found, that the operas of Handel and his contemporaries were of a sober, solemn, and majestic cast ; addressed to the loftier passions, they had little in common with the everyday feelings and affections of the mind. The style was grand and pure, but it was austere : and, though formed for the admiration and study of the skilful professor, or the learned amateur, they were not calculated to be popular

amongst the "million," whom fashion brings within the precincts of the opera. The lighter compositions, therefore, fashioned on the Italian school (at the same time that the particular features of the national taste were preserved,) by J. F. Agricola, Graun, Hasse (who married the celebrated singer Faustina,) and others, soon became popular.

Gluck (who was born in 1714, and died in 1787) was one of the greatest composers of this era. His genius was creative, and he extended the limits of his art beyond its existing bounds, giving it a grandeur and energy which did not before belong to it. The family of the Bachs, M. Naumann, chapel-master to the Elector of Saxony, M. Mislweseck, a native of Bohemia, Dr. Pepusch, who, from his long residence in England, is usually considered as belonging to the English school, the two Stamitzs, Fischer, Gretry, and Winter, were the principal composers of the eighteenth century, with the exception of Haydn, Mozart, and Beethoven.

In the last century, a most remarkable revolution took place in instrumental music. Corelli, who obtained the proud title of "Princeps Musicorum," is generally considered as the founder of what may be called the ancient school; and Handel and Geminiani brought the style of that school to the highest perfection. Their compositions are dry, and to modern ears cold and tedious. "Heavy introductions, fugues wrought up with infinite art and little effect, andantes without variety, and jigs without gaiety, complete the sum total of most of them. At the same time, they exhibit a depth of thought which often makes up for a want of fancy; and the

labour which has evidently been bestowed on their production, gives them a grand and intellectual air, that seems to insure continual respect and admiration."*

The intermediate composers to the time of Haydn formed a second school, which, with less force and grandeur, but more lightness, than the ancient, and less brilliance and elegance than the modern one, will not be so enduring as either. Their abilities were more immediately directed to the structure of operas, and tasked to set off the powers of the great singers, who about that time arose both in Italy and Germany; but Hadyn, and, after him, Mozart and Beethoven, have, by the force of their transcendent genius, given to instrumental compositions a variety, an energy, and an interest, which were before considered impossible to be imparted to them.

Francis Joseph Haydn was a native of Rohrau, a small town in Silesia, where he was born in March, 1732. His father was a wheel-wright; and his early years were chequered by various fortunes, which did not, however, damp the ardour of his genius, or sully the lustre of his fame. He was equally distinguished as a composer of secular and ecclesiastical music; and his oratorios are well known in this country, where they are deservedly popular: selections from *The Seasons* and *The Creation* (and occasionally those two oratorios entire) being performed at our festivals, as often, nearly, as those of Handel himself. Haydn was an enthusiastic admirer of that composer, whose music he heard in London, terming him the father of modern musicians. If

* *Quarterly Musical Mag.* vol. ii. p. 60.

he had never admired Handel, most probably he would never have composed *The Creation*: his genius and his love of eminence appearing to have been excited by the example of that master. Great, however, as his vocal efforts are, it is his symphonies which have most contributed to exalt his fame. They are characterized by simplicity, vivacity, and a most felicitous use of the instruments. His style in this department of musical composition possesses a graceful melody; an inexhaustible fertility of ideas; a harmony pure and powerful, increasing in fulness as he increased in years; and a modulation rich and varied, and differing from that of his predecessors by its novelty, as much as it surpassed all former efforts by its judicious adaptation. Haydn died on the 26th of May, 1810.

Wolfgang Amadeus Mozart was born on the 27th of January, 1756. His precocious talents were most remarkable; for he was capable of playing difficult compositions before he was six years old; and, at that early age, had a facility of improvisatrising at the instrument truly remarkable. His early conceptions of harmonic combinations were also wonderful. He dotted down some of his thoughts when a child, which he shewed to his father, who was delighted with them; they were, however, too difficult for him to perform. He made an itinerary through Germany, with his father and sister, to Paris and London, before he was eight years old, performing at all the courts of the different states he passed through, and before the principal nobility and gentry. The family party arrived in England, in April, 1764, and remained here till the following year. During their stay, the father of Mozart was

taken dangerously ill of a sore throat ; and whilst he was confined to the house, his son, then little more than eight years of age, wrote his first *sinfonia*. It was scored with all the instruments, not omitting drums and trumpets ; and to his sister, who sat near him while he wrote, he remarked, " Remind me that I give the horns something good to do."

It is impossible, however, for us to follow Mozart through his professional career ; which was one of the most brilliant of any modern professor, not excepting even Rossini. As a performer, and as a composer for the theatre or the church, for the voice or for instruments, he is particularly distinguished ; his symphonies abound in beautiful melodies, and delightful harmonies ; whilst his operas of *Idomeneo*, *La Clemenza di Tito*, *Le Nozze di Figaro*, *Giovanni*, and *Der Zauberflöte*, his *Masses* and his *Requiem*, present a variety of beauties scarcely to be met with in any other author. " He excelled in all styles, from the symphony to the dance, from operas to the most simple ballads ;" and his works are eminently remarkable for the ingenuity and novelty of his arrangement of the wind instruments.

This eminent composer died in December, 1792 ; and it is a remarkable fact, that, " in less than forty years, so completely has every bodily trace of Mozart vanished from the minds of the people of Vienna, that there is not a soul there who can even tell the place where he was buried." *

Ludwig Von Beethoven was born in the year 1770, at Baun, where his father was at that time the tenor singer in the chapel of the Elector.

* *Musical Ramble in Germany*, p. 133.

Neefe, the court organist, Haydn, and Albrechtsberger, were his masters; and he has reflected honour even upon their illustrious names. He was very early distinguished for his abilities as a performer, — his greatest power consisting, it appears, in extemporaneous performance, and in the art of varying any given theme without the least premeditation. In this he approached nearest to Mozart, and has never had a rival since; with the exception of our young contemporary, Master George Aspull.

Beethoven was a most voluminous composer. He followed Haydn and Mozart in enriching and enlarging the sphere of instrumental music; and his symphonies, whilst they are strikingly original, have, some of them, an air of wild romance running through them, which is bewitchingly captivating. According to the Editor of the *Quarterly Musical Review*, "his peculiar beauties may be enumerated as follows:—originality of invention, uncommon passages, a very energetic manner, imitative passages almost innumerable, and abstruse scientific modulation." For some years before his death, Beethoven was afflicted with an incurable deafness; a melancholy fate for one, with a mind so ardent, to be subjected to; and which operated upon his physical temperament, but had no effect upon his talents. He died on the 26th of March, 1827, at Vienna, under circumstances of pecuniary embarrassment, which had obliged him, a short time before, to make an appeal, that was promptly answered, to the bounty of the professors in this country.

To enter into a philosophical and critical disquisition upon the talents of these three eminent masters, would open a field far too

wide and varied for the limits to which we are confined. Those who are curious upon the subject, will find a number of well written articles relating to it in the pages of the *Quarterly Musical Review*; and we would particularly refer to one of these, entitled "The Great Symphonists."* We must content ourselves with briefly remarking, that Haydn's genius appears to have been more sober, better regulated, and more concentrated, than Mozart's; who, however, composed in a style richer and more various, than that of his contemporary. Beethoven differed from both: he was strikingly original; and his works have approached nearer to the sublime than those of either Haydn or Mozart. He endowed the symphony "with sublimity of description and power," whilst Haydn "gave it form and substance, and ordained the laws by which it should move; adorning it, at the same time, by fine taste, perspicuity of design, and beauty of melody;" and Mozart "added to the fine creations of his fancy, by richness, warmth, and variety." Well may we say, in the words of the writer from whom we quote, "O! for the artist who shall combine all these attributes; for what others can be *added*?"†

The most celebrated composer Germany has produced since Beethoven, was Carl Maria Von Weber, a native of Eutin, in Holstein, where he was born in 1787. The celebrated *Der Freischütz* has made the name of this author as familiar in the mouths of Englishmen "as household words;" and his qualities are as well known to us as those of any of our native-born professors. Till the

* *Quarterly Musical Review*, vol. viii. p. 213-235.

† *Ibid.* vol. viii. p. 234.

year 1824, however, he had been scarcely heard of in England, though his countrymen were enraptured with him; and the first question put to a foreign amateur, on his arrival in Germany, was, "Do you know the Freyschutz of Marie de Weber?" "No," was invariably the reply. "Fly, then," was the response, "and get rid of your culpable ignorance, and we promise you pleasure—admiration—delight—enthusiasm!" All these emotions that opera is undoubtedly capable of exciting; and his *Oberon* and *Euryanthe* are scarcely less highly distinguished by marks of original genius. The enthusiasm excited by the performance of *Der Freischutz* in England, where it was brought out in 1825, caused Mr Kemble to engage M. Weber as director and composer of the music for Covent Garden Theatre. He was in England, however, only a few months, when he died at the house of Sir George Smart, in 1826, to the great regret, not merely of the musical world, but of all who knew him.

Peter Winter, a native of Manheim, or Munich, who died at the latter place on the 25th of October, 1825; Mayer, who is still living, and whose opera of *Medea* is so popular in England; Weigl, who was lately residing at Stutgardt; M. Gyrowetz, a veteran sinfonist, who finished an opera, called *The Blind Harper*, in January, 1829, he being then in his 75th year; Ludwig Sphor, whose operas of *Faustus* and *Jessonda* are scientific and elaborate compositions; Hurimel, an eminent pianist, and one of the most distinguished composers of the age; and Meyerbeer, a native of Berlin, the composer of *Il Crociato in Egitto*, are the principal modern composers of Germany, whose works are making their way throughout Europe.

They are not, however, the only professors of which Germany can boast. At Vienna, the kapellmeisters Gläser, Riotte, Hysel, Kessler, Wenzel, Muller, and Drechsler, are composers for the theatre. M. Roser also lately produced an opera, called *Yelva, die Russische Waise*, (Yelva, the Russian Orphan,) which is said to abound with spirited and characteristic melodies; and the accompaniments throughout are full of expression and effect. His *Der Alpenkönig*, (King of the Alps,) contains some pretty airs, and masterly accompaniments. The most successful production at Vienna for some time, however, appears to have been *Cesar in Egypt*, an heroic historic ballet, by Count Von Gallenborg. For many years, no work has met with such universal and rapturous applause. A new comic opera has also been brought out within the last few months, called *La Laitiere de Montfermeil*, the music of which is by Conrad Kreutzer. And a young lady has appeared as a singer,—a daughter of Madame Grunbaum,—who is announced as worthy to be compared with Sontag.

Baron Von Poissl has the direction of the German opera at Munich; and M. Moralt directs the Italian opera in that capital. Kapellmeister Lindpainter is a composer for the German opera there. His *Der Vampyr* is highly spoken of. M. Chelard's *Macbeth* is also celebrated for the powerful character of the airs, and the highly dramatic nature of the recitative and accompaniments. J. Marschner is a rising composer of great powers. His *Der Vampyr*, brought out in 1827, at Magdeburgh, is distinguished by originality of conception. At Dresden, the director and composer for the theatre is M. Reisseger, a

very clever young musician. At Leipsic, Otto Claudius is a dramatic composer of celebrity. *Die Aladin oder Die Wunderlampe*, is his best production. Carl Blum (there is no euphony in the name) is a composer of merit, at Berlin; and Felix Mendelssohn (at present, or very lately in England,) has shewn evident signs of genius. Some of his cantatas, performed last year at Berlin, at the musical *soirées* of the celebrated traveller, Alexander Humboldt, excited general admiration. Kapell-meister Schneider is a composer for the theatres at Berlin. Amongst the performers in this capital, are Madame Turrschmidt, and the Franlein Von Schätzel, an interesting singer of first-rate talents.

Germany, besides composers, has produced a number of instrumental and vocal performers, whose merits have raised them to the very first rank in their profession. In the former class we may mention Stamitz, Cramer, Quantz, Fischer, Schwartz, Rodolphe, Punto, Krumpholtz, Hullmandel, Edelmann, Adam, Dussek, Steibelt, Hummel, Ries, Kalkbrenner, Listz, &c.; in the latter, Graun, Raffe, Mengotti, Mara, Sontag, Schutz, &c. &c. She has also sent out families of musicians, who have excited the greatest surprise by their musical abilities: such were the Rainier family, who visited England in 1827; and the Messrs Herrmann, four brothers, from Munich, who are now making a musical tour through this country. The latter are unrivalled as performers on the violin and violoncello; and they sing the airs of their country with singular effect. In the course of the past year Paganini, a performer on the violin, has acquired a high reputation in Germany, being said to have eclipsed all former performers on that instrument.

The cultivation of music is probably more general in Germany than in any other part of the world. Even in charity schools this art is taught ; and we are told, that "no schoolmaster is allowed to exercise his profession, unless he is able to teach the elements of this art, and some instruments. Besides this, there are, in several towns, public and special schools, where any one may be admitted without conditions, and where every branch of composition is taught." It is no wonder, with all these aids and appliances to boot, that the Germans should generally be such excellent musicians. The wonder would be, if they were not. Mr Edward Taylor, in the introduction to his *Airs of the Rhine*, (lately published,) says, "it is rare," in Germany, "to meet any assemblage of instrumental performers, to whom a cultivated ear may not listen with considerable satisfaction, and frequently with astonishment and delight, when the extremely humble character of the people, and their gains, are considered." "With regard to vocal music, those who have been accustomed to the fine organ, the delicate and distinct articulation, and the varied and passionate expression of Italian artists, will probably be disappointed, if their expectations of German singing are highly raised." But there is a great natural genius for vocal, as well as instrumental music ; and "the peculiarity which strikes an Englishman in Germany," says the same gentleman, "is the general sensibility to vocal harmony. If he hears a party of country girls singing in a vineyard, or a company of conscripts going to drill, he is sure to hear them singing in parts." Mr Planche, in his *Descent of the Danube*, also notices the skill with which the Bavarians sing in parts, apparently intuitively.

The school of Flanders has not been remarkably celebrated since the sixteenth century. In several of the principal towns, however, music continues to be cultivated with considerable assiduity and success. Amsterdam possesses an Harmonic Society, a Dutch opera, and a French opera, where the best compositions are represented. At Rotterdam, ecclesiastical music, Protestant and Roman Catholic, is at a very low ebb: a few years ago, they had only one organist, who had risen to any degree of eminence. In the Protestant churches, the singing is entirely in unison; and the Roman Catholics, for want of funds, cannot support efficient choirs. There is no opera; and very little music is performed at the Dutch theatre. The concerts given there are respectable, and well attended; and there are some good vocal and instrumental performers amongst the resident professors.

"At Antwerp," says Dr Crotch, "no temporal business interferes to stop the daily performance of that class of music which, in our Protestant country, is eagerly sought after by amateurs in the various holes and corners of our metropolis which furnish Catholic chapels—places in which the imagination can but ill conceive the pompous celebration of the mass as it takes place in the vast churches of the continent, where music, painting, architecture, blending together, form, like colours when combined, another material, and produce in the mind poetry."*

* *A Ramble among the Musicians of Germany*, p. 1, 2:—a book which we recommend to those who wish to obtain an accurate idea of the modern state of music in that country.

CHAPTER XVII.

THE MUSIC OF THE NORTHERN NATIONS OF EUROPE,
AND OF SWITZERLAND.

THE north of Europe has always been inhabited by a race who may be called the children of song, among whom the bard and minstrel, those "who sung of the battles of heroes, or the heaving breasts of love," have always been esteemed and honoured. This was equally the case amongst the Celtic tribes,—the ancestors of the Scots, the ancient Britons, and the Irish; and the Goths, or Teutones, from whom the Germans, Danes, Swedes, and English are descended. The former came originally from Scythia; and Odin,* who may be looked on as the founder of their nation, was also one of their first poets and musicians. The scalds, (polishers,) or poets of Iceland—long the university of the North—kept alive the spirit of poetry and music in all the northern tribes; residing in the courts of the princes, whom they accompanied to battle, and afterwards sung their achievements at great and solemn entertainments.

The Slavonians, the ancestors of the modern Russians, were passionately fond of music. In the sixth century, they told the Emperor of Constantinople that music was their greatest pleasure; and that even in their journeys they seldom

* He lived 70 B. C.

carried arms, but always lutes and harps of their own workmanship. Not only in the tranquillity of peace, and when in their own country, but even in their warlike expeditions, and when within sight of their enemies, they indulged themselves in singing and making merry. Procopius tells us, that, when attacked by night, in the year 592, by a Greek general, the Slavi were so engrossed by their amusements, as to be defeated, before they could make any defence. There are many popular songs now extant in Lusatia, Luxemburgh, and Dalmatia, which appear very ancient ; and so do many Russian couplets, still current, in which the gods of the Danube and of paganism are celebrated. *

Russian music is more usually vocal than instrumental. Their songs are simple recitations, ancient or modern, on the subjects of love and nature : sometimes founded on tales of chivalry, and not unfrequently tinged with licentiousness. There is great monotony in their melodies, as well as much sameness in the different airs ; but some of the former are agreeable to the ear. On Sundays and holidays, very good vocal music is heard in their churches, which is sung by singers expressly taught, and mostly from the Ukraine. The Cossacks have a natural ear for music ; and they sing in parts very finely. Russian notation is after the ancient method, by points. The principal national instrument is the *Cow-horn* ; which is a kind of cornet, from one to four feet long, made of wood, or the bark of trees. The *Balalaika* is a very ancient instrument, in common use amongst the Russians and Tartars ;

* KARAMSIN'S *Histoire de l'Empire de Russie*, tom. i. p. 84.

and Niebuhr says, it is used both in Egypt and Arabia. The body is an oblong semicircle, about a span long, with a neck or finger-board. It has only two strings, or wires, and is played on like a guitar: one of the strings gives a monotonous bass, the other plays the air. They have also the *Gudak*, a miserable violin of three strings: the *Dutka*, made with two parallel reed pipes, each with three holes, differing in their notes up to an octave, so that it appears as if two persons were performing: the *Rilek*, a kind of lyre, of a very common description: the *Gussi*, a horizontal harp, with wires, played with the fingers; and *Bells*, which are much used amongst the sailors.

We must not omit to mention a very peculiar kind of music, which was first introduced into Russia about the middle of the last century; this is the hunting, or horn-music. It was suggested by the Marshal Kirilowitsch; and M. Maresch, then director of music at the Russian court, undertook to bring it to perfection. He formed at first a system of three semi-tonic octaves, by means of hunting-horns, of different sizes; each of which performed only a single note. The system was afterwards extended to four octaves, with the interval of a fourth more, with all the semi-tones comprised in that compass; and, finally, the sounds of the three upper octaves were doubled, by the addition of thirty-seven other horns. The emperor and empress first heard this music at the castle of Ismailor, near Moscow, in 1757, on the occasion of a great hunt, given by the Marshal. The performers were afterwards so well drilled by M. Maresch, that they became capable of performing an entire opera.

Gueseppe Sarti visited Russia in 1785, and was appointed, by the Empress Catherine, to the office of chapel-master at St Petersburg. An idea of the Russian taste for music at this period, may be formed from the following anecdote. Sarti made his debüt in St Petersburg, by giving a sacred concert, composed of the music for Good Friday, with some psalms in the Russian language. The band by which this music was performed, consisted of 66 singers, and 100 Russian horns, in addition to the ordinary number of wind and stringed instruments. This orchestra was not noisy enough, however, to please his new auditors; and, in a *Te Deum*, which was executed after the taking of Ocksakow, Sarti employed the firing of cannon, of different calibres, placed in the court-yard of the castle, to form a bass to certain parts of the performance.

Petersburg has now its musical clubs and philharmonic society. When Dr Granville was there, the finest dilettante player in Europe was in the last mentioned society. Private concerts are numerous; and sacred music is performed in their chapels with great effect. They have a celebrated composer, Bortniansky, whose compositions in cathedral music, Dr Granville says, Madame Catalani preferred to any other with which she was acquainted. Plain-song was introduced into Russia by a few chorus singers, sent by the Patriarch of Constantinople to the Grand-duke Vladimir; and they have now adopted the studied and complicated rhythm of Italian music, which is said to have been considerably improved by the above-named composer, and another, called Bérézoosky. Bortniansky was one of the singers of the court in 1768, under

the Empress Catherine ; who, struck with his extraordinary talents, sent him to Italy, where, under Galuppi, at Venice, he made a most extraordinary progress. An Italian opera has been established in St Petersburg, which, after falling into desuetude, was revived in 1828.

The Poles have a national melody, peculiar to their own country. What is called a *Polonese*, or *Polacca*, in the rest of Europe, is always in triple time, and resembles the English hornpipe in that measure, except that the close is made on the second note of the bar, instead of the first. All the national music that Dr Burney had seen, was in this measure : and so were some specimens which, some time back, fell into our hands.

The Hungarians, who, like the Russians, the Poles, the Bohemians, &c. derive their origin from the great storehouse of nations, Scythia, first made a settlement in Europe about the ninth century. They brought with them the musical instruments they used in their father-land, all of which appear to have been wind instruments ; and for some time they had no other. Though it appears that, as early as 1192, a person was sent to Paris to learn the French melody, yet it was not till the reign of Corvinus, who was proclaimed King of Hungary at the age of 15, in 1458, and reigned till 1490, that music was raised from its pristine state of mediocrity. Under him the art of singing was so successfully cultivated, that the Pope's nuncio, who visited Buda in 1483, for the purpose of concluding a peace between the Emperor Frederick and Corvinus, said, in a letter to his Holiness, " the singers of this prince's chapel are the best of all

those I have ever heard." He kept a number of musicians in the royal court; and though, under Ladislaus VI. and Lewis II., music was studied, and its interests promoted, yet they did not imitate Corvinus in the pomp of their musical establishments, nor in the number of their bands.

Like all other half-civilized people, the Hungarians sang their national songs to tunes without time, key, or harmony. They are fond of soft sounds, and slow measures: and though this description of music may be considered as rather more feminine than masculine in its nature, yet their patriotic songs frequently produced a surprising effect. It is said, that at a repast given by Attila, the Enckesius, or director of the music, had a seat on the right hand of the throne; and, after the service, two men sang verses in honour of Attila's victories. Part of the audience wept; but the rest grew furious, and desired to be led to battle. Two stanzas of these songs have been preserved in their original language, and in Latin. The following translation of them is given in *Rees's Cyclopædia*:—

"Let us ever remember those ancient domains,

Which our ancestors left, when they flew

To a climate more mild, from the Scythian plains,

Where dread mountains of snow are in view.

To Hungary they hasten'd, with God for their guide,

And chose Transylvania for home;

Be their force and their courage for ever their pride,

But, like them, let us ne'er again roam."

The nomade Laplanders do not appear to have any notion of music. Their singing is a fearful yell; their songs consisting of five or six words repeated over and over; one that Dr Clarke heard, consisted merely of the following words:—

“ Let us drive the wolves !
 Let us drive the wolves !
 See they run !
 The wolves run ! ”

And no wonder Acerbi used to observe, that, if the wolf be within hearing when they sing, he should be frightened away. When singing, they strain their lungs, so as to cause a kind of spasmodic convulsion of the chest, which produces a noise like the braying of an ass.* The airs of the Fins, specimens of which are given by Acerbi, are much more pleasing.

Derwent Conway, (who, as he prefers being known by that name, it will not become us, perhaps, to give him his real one,) in his Narrative of a Journey through Norway, Sweden, and Denmark, says:—“ In Norway, generally speaking, musical talent is at a lower ebb than I have found it in any other mountainous country. There are few facilities in any part of Norway—none in the interior—for the encouragement of knowledge in instrumental music; and the climate scarcely admits of great vocal excellence; and although many of the airs possess considerable beauty, and a certain kind of wild attractiveness, yet they are, in general, so indifferently executed, that I should incline to attribute by far the greater portion of the enthusiasm, or feeling excited by the songs, to the poetry.”†

Music, in Sweden, is esteemed one of the most polite accomplishments, especially among the ladies. It is, indeed, in that country, almost a general science. Musical professors are held in high repute; and their vocation is deemed so

* Dr CLARKE'S *Travels*, vol. v. p. 351.

† *Constable's Miscellany*, vol. xxxviii.

honourable, that persons of the highest distinction are solicitous of their company and acquaintance. Among the Swedish highlanders, the shepherdesses blow a kind of long trumpet, made of birch bark, and called a *Mir*. This instrument, sometimes four yards in length, has a strong and sharp sound, and, in calm weather, can be heard at a great distance. Though so very powerful, and generally used to frighten away wild beasts, its tone is pleasant and musical. The Swedes have not, however, at any period discovered an original genius for music. There is an opera at Stockholm; but the pieces performed are of French or Italian, or some other foreign origin. In 1772, a Royal Academy of Music was founded at Stockholm by Gustavus III.

The national songs of the Danes very nearly resemble the old English ballads, both as to the nature of the poetry and the airs to which they are sung—both being of the same Teutonic origin. There is an Italian opera at Copenhagen, and Madame Pasta is engaged to sing there this winter, (1829-30.)

In Switzerland, as in most mountain districts, music is indigenous; and the simple national airs have the greatest effect upon the feelings of the people. Every one has heard of the *Ranz des Vaches*. This celebrated air, S. W. Stevenson, Esq. heard sung at the village of Ekersried, when there in 1828. "Its commencement," he says, "is slow and heavy; but the burden is in a quicker movement, and a more lively strain. The melody is ordinary enough, and the words uninteresting; yet the character being that of unmeasured simplicity and mournful wildness, its effect is by no means destitute of influence,

even over a stranger's feelings." * It ought, says Professor Wyse, to be heard at a certain distance, in order to modify the rudeness of sounds that proceed from a powerful breast, and are uttered with energetic force. "It requires to be sung with the whole heart and soul, by a shepherd, who is calling together his scattered flock, or descending gaily with his load from the mountains. Ignorant of all the rules of art, and guided by his fancy alone, he utters such sounds as produce the most harmonious effects in the distance, and are attended with an indescribable charm." †

Madame Stockhausen's delightful singing of the Swiss airs has made them familiar to our English ear. There is a wild simplicity—a sweet and soothing melody, in those which have been introduced at our concerts, that is enchanting; and the varied and rapid changes from one note to another, from the tones below the break of the voice to those above, and from above to below, which the Swiss express by the term *yodlen*, has a singularly pleasing effect. It is impossible to acquire the art of making these transitions *perfectly*, unless it be learned in early youth; it is a wild interchange of guttural sounds with those of the *false* *setto*; and is introduced in the part songs of the Swiss and Tyrolese peasantry, and substituted for an instrumental accompaniment.

The Alp horn is the national instrument of the Swiss. It is first mentioned by Conrad

* *A Tour in France, Savoy, Northern Italy, Switzerland, &c.* vol. i. p. 395.

† *Travels in the Berner-Oberland*, by Professor WYSE, of Berne.

Gessner, in his *Account of Mount Pilate*, published in 1555, and was for centuries in general use, though at present, according to Professor Wyse, seldom to be met with; but Mr Stevenson says, "It is played upon in all the mountainous districts of Switzerland, and serves to summon the shepherds and cow-keepers to their employments, and to call the cattle themselves to pasture in the morning, and to re-enter their stables in the evening." It is made of fir, and is a hollow tube, four or five feet long, of a moderate size, bent at its thickest and lowest extremity, and terminating with a basin similar to that of a trumpet,* to which instrument its compass may be compared.

* STEVENSON'S *Tour*, ii. p. 451.

CHAPTER XVIII.

THE MUSIC OF SPAIN AND PORTUGAL.

IN the account of Arabian music, our readers will recollect, that we mentioned the dancers and singers of Bagdad, by whose means a knowledge of music was carried into all those countries which had any intercourse with Arabia. We are told, that one of these singing boys, formed in the city of Moussoul, came to Andalusia, in the reign of Hokm Ben Hecham Ben Abdorrahman, who gave him an honourable reception, and loaded him with presents. Under him famous singers were formed in Andalusia, who survived the dynasty of the Ommiades in Spain. It was particularly at Seville that music flourished, whence it afterwards spread to the other cities of the province.

The Goths brought their music, as well as their poetry, into Spain; and in those provinces which they subjugated, it became amalgamated with the Arabian melodies. Their national music was also used in the early Christian churches of that country.

In 1068, under Alexander II. the Gregorian chant was introduced into Arragon and Catalonia. The inhabitants, however, evinced a great predilection for the Gothic service; but Gregory VII. succeeded in persuading the kings of Arragon

and Castile to abolish it, and establish the Roman in its stead. We are told, that two champions fought for the two liturgies, which were also submitted to the ordeal of fire. The Roman one was consumed, whilst the Gothic remained entire; but the authority of the Pope prevailed, and the Romish religion, with the Gregorian chant, was triumphant.

The fame of the Spanish ballads has spread over the whole civilized world. They are called by the natives, *Canciones*, *Romanzes*, and *Coplas*. The most ancient are termed *Las coplas de la Zarabanda*, and are common vulgar songs, of an amorous, satirical, or jocose turn, to light quick movements. These are conjectured to be as old as the twelfth century.

Music was very early admitted into the circle of the sciences of Spain, Don Alphonso, king of Castile, who reigned from 1252 to 1284, having endowed a professorship for that art in the University of Salamanca. This prince himself cultivated poetry and music with great ardour; and a MS. now exists in the Toledo Library, containing his songs, with the music, which is written, not only with the points employed by Guido, and used in ecclesiastical books, but with the five lines and the clefs.

The Spaniards had their *Decidores*, or *Trobadores*, who appear to have flourished in the fourteenth and fifteenth centuries. Towards the end of the former, at the request of John I. king of Arragon, two troubadours were sent from the college of Toulouse to Barcelona, where they formed a consistory for their favourite art, which remained till the death of Martin, the successor of John. The Marquis of Sante Julliana, (vul-

garly called Santillana,) who wrote a treatise on Castilian poetry, about 1440, speaks of one Don de Jorge Saint Jorde, a Valencian, who flourished in his times, as an excellent composer and musician. He also mentions several others; some by name, and others by incidental allusions. But we know very little of the state of music in Spain anterior to and in the sixteenth century. There were, however, many famous musicians in the Pope's chapel, both singers and composers, from that country. It is, therefore, to be presumed, that the art was cultivated there with a considerable portion of success. Francis Salinas, who was born in 1513; Christopher Morales, who was a singer in the pontifical chapel, under Paul III., about 1544; and Tomaso Ludovico da Vittorio, another singer in the Pope's chapel, are the most celebrated Spanish musicians of this era.

In the foreign musical catalogues, we also find the names of Carlos Patino, Juan Roldan, Vincente Garcia, Matias Juan, and Viana Guerrero, of Seville; Flecha, of Catalonia; Ortez and Cabezon, of Madrid; Infantas, of Cordovo; Duron, of Estremadura; and Azpilowta, of Navarre; composers who flourished in the sixteenth century. In the seventeenth century, the melo-drame was introduced into Spain, by Lopez de Bueda, in whose time the performers sung behind the scenes, the old airs called *Romanzes*, without any accompaniment. It does not appear that musical dramas were performed in Spain previous to the reign of Charles II. On the marriage of his Majesty with Maria Anna of Newbourg, dramas were represented, with Lully's music,—the first being *Armida*. Soon after, Italian music and singers were imported from Milan and Naples;

—and from that period, this species of music has been constantly supported ; and the first singers in Italy have usually been engaged for the theatre at Madrid. There is also an Italian opera at Barcelona and Seville, where the master-pieces of Italian composition are represented.

Of the national musical drama, there are several kinds: The *Saynette* is an interlude, which usually opens, and is interspersed, with music ; the *Zarzuelas* are lyrical dramas, nearly allied to the French comic operas ; the *Tonadilla*, originally a simple and popular song, sung in the *Zarzuela* and *Saynette*, now frequently represents an entire action, consisting of a whole scene, or even of an act.

The Spanish ecclesiastical music is excellent ; and immense sums are expended in its support. “ A person, very well informed, and curious in these researches, has calculated, that merely in the cathedrals and collegiate churches of Spain, an annual expense of 400,000 ducats was, before the revolution, incurred for sacred music, without reckoning the fees of every professor on particular feasts, which, in Madrid only, are said to have amounted to 20,000 pesos.”*

Among the Spanish living composers, the most known are Doyagüe, of Salamanca ; Nielfa, of Madrid ; Sor, Aquado, and Ochoa, professors on the guitar, and composers of considerable merit ; and Carnicer, the only Spaniard who has devoted his talents to theatrical composition. He was in London in 1826.

The Spaniards are singers from nature. They have a fine ear, and their songs are full of simplicity

* *Quarterly Musical Magazine*, iii. p. 483.

and feeling, partaking more of intellect and fancy, and of romantic and refined sentiment, than of bacchanalian or comic expression. It has been well observed, that "the natives of Spain, full of intellect and fancy, dream when other Europeans would reflect, and sing when others would speak. Living but in the fantasies of their ever-active imaginations, Spaniards have always been animated with the love of romance and song. From Pelagius to Mina; from the conquest of Grenada to the last moment of their struggle against French domination, they have intoned the suggestions of their patriotism, and equally vocalized the tender themes of love, and the bold effusions of public virtue."

There are very few Spaniards who do not play upon the guitar. At Madrid, and the other chief cities and towns of Spain, the young men serenade their mistresses, by placing themselves under their windows, and singing some amorous ditty, to their own accompaniment; and in the provinces, there is scarcely an artificer who, when his labour is over, does not go to some of the public places, and amuse himself with this instrument. Take the Andalusian peasant, for instance, who, after a hard day's labour, instead of resorting to the glass or jug for refreshment and relaxation, tunes his guitar, and exercises his voice. Night comes on, and the song begins. He and his companions in toil form a circle, and, at the head, place the orchestra, that is, the Spanish national instrument. Each of the assembly sings a couplet, always to the same air: sometimes they *improvise*; and, if there be among them any who can sing a romance, (which is not uncommon,) he is

listened to with religious silence. The music of the national romances, though melodious, is a recitative, rather than a song, and very much partakes of the style of performance supposed to have been practised by the ancient *jongleurs*.

The music of Portugal is derived from the same sources, and partakes of the same qualities, as that of Spain. They possess many songs of great antiquity and merit,—some of them, preserved in their collections, being by their king, Dionysius, who died in 1325; and others by Peter I., who died in 1367. The national airs of the country are the *laudums*, and the *modinhas*;* and the latter are distinguished by peculiar features, from the popular melodies of all other nations, in their modulation. “These Portuguese airs,” says the Rev. W. Kinsey, “are singularly beautiful and simple, generally expressive of some amatory, tender, or melancholy sentiment, the effect of which, when well accompanied by the voice or guitar, is often known to elicit the tears of the audience. It would be well if the Portuguese confined themselves to their native harmony, instead of attempting the Italian style; to do justice to which, even the great pianist of Portugal, Bontempo, notwithstanding his just reputation, can scarcely be pronounced equal; not to mention the inadequate pretensions of Portogallo, and his brother, Simão Portugal, José Mauricio, (a Brazilian mulatto,) and many other musical composers, whose names are well known, and even much respected in Lisbon.”†

In Portugal, the most eminent professors of the science of music have received the ground-

* i. e. Little tunes.

† *Portugal illustrated*, p. 68.

work of their education in the church ; and there are many Portuguese composers now living, capable of giving every effect, if they pleased, to their own national airs. Yet the general instruction in music is almost entirely in the hands of Italians ; and “ to this cause we may surely be justified in tracing the very inferior distinction to which the Portuguese have yet attained in the world, as possessing a school for the cultivation of national music, and that there should be so few professors of music at Lisbon, who are mentioned out of their own country.”*

Da Costa, Franchi, and Schiopetta, are the most celebrated Portuguese composers of the present age. The latter has a great facility, both in writing the words and arranging the music of the *modinhas*; still they betray an Italian source, and are not the genuine national melodies of Lusitania. It is much to be regretted that these melodies are not cultivated in their simple, natural style ; for nothing can be more beautiful.

There is an Italian opera at Lisbon, (originally established by Jomelli), where the works of the most celebrated composers are performed ; and in private society Italian music predominates over that of Portugal. About 1821, or 1822, Bontempo succeeded in establishing a philharmonic society in Lisbon ; but the continued disturbances which have prevailed in Portugal since that period, have not been very favourable to the advancement of the fine arts.

* *Portugal illustrated*, p. 69.

CHAPTER XIX.

FRENCH MUSIC.

THE natives of France seem to have been singers and musicians at a very early period. Many incidental notices relating to music are found in their chronicles; and some of their existing *chansons* are of great antiquity. These partake of the character of the Teutonic ballad in some degree; but are characterized by an airy sprightliness, which does not exist in the latter. Many of their early songs were written in Latin; but the French language was also employed in their composition. Numerous instruments were used on festive occasions; and the victories of their kings were celebrated in triumphal songs.

It is generally believed, that the organ was first introduced into France in 757, when one of those instruments was sent as a present to Pepin, father of Charlemagne, by the Emperor Constantine VI. The Gregorian chant was soon after brought from Rome; and Mabillon thinks, that the organ greatly contributed to bring this style of singing to perfection. During the reign of Charlemagne, musical missionaries were sent from Rome to instruct the French in the Gospel service; and that monarch also applied to Pope Adrian for singing-masters to teach the Gregorian chant. The pontiff sent him Theodore and

Benedict, two chanters, who took with them an antiphonaria, noted by St Gregory himself. According to this antiphonaria, all the singing books in the empire were corrected, by royal command; and the Gregorian chant was universally adopted.

As to secular music, in the time of Charlemagne, it would appear that itinerant minstrels and mimes were numerous; and they were not only the musicians, but the historians of the kingdom. Their songs constituted the principal part of the history of France, and celebrated the most heroic actions of her kings. At this early period, the minstrels had no very high character; Charlemagne forbade their admission into convents; and, in the first Capitulary of Aix-la-Chapelle, he speaks of them as of persons branded with infamy. The military songs of this period were long preserved. One of them, in praise of Roland, the *Orlando innamorato e furioso* of Boiardo, Berni, and Ariosto, was sung as late as the battle of Poitiers, by the French warriors.

Several musicians flourished in France from the time of Charlemagne to that of Guido, the principal of whom appear to have been Rabanus, and Hayman of Halberstadt, contemporaries with the missionaries sent by Pope Adrian; Heris, a disciple of Rabanus; Remi, of Auxerre, one of the most learned personages in the Latin church at the end of the ninth century; Hubald, a monk of St Amand, who was contemporary with Remi, and preceded Guido about one hundred years; and Odo, abbot of Cluni, in Burgundy, who is placed, by Mabillon, at the head of literature and the polite arts, during the former part of the tenth century. Both Remi and

Hubald wrote treatises on music, copies of which are in the library of the King of France. The latter gives specimens of rude harmony, which shews that singing in consonance was invented prior to the time of Guido. Some of Odo's hymns, chants, and anthems, are still preserved in the Romish church.

As there was only one form of the Christian religion then known throughout Europe—the Roman Catholic—the plain-chant, and the descant formed upon it, became, by means of the priests, common to all the countries in this quarter of the globe. This music was applied, generally, to the Latin; but, in the ancient French missals, there are chants existing in that language, some of which are as old as the year 1250. The melody, as compared with plain-chant, is very florid, and full of such embellishments as seem to have been in use in the thirteenth century. The original copy consists of three kinds of notes, —longs, breves, and semi-breves; besides ligatures and triplets.

Philip Vitriaco, supposed by some to be the same as Philip de Vitry, Bishop of Meaux, who died in 1361, is generally said to have been the inventor of the minim. The name of Vitriaco frequently occurs in ancient authors, particularly in England; but, if it should be applied to the Bishop of Meaux, it is not very probable that he invented the minim, which appears, from the bull of Pope John XXII. before quoted, to have been in use some time before 1322. Vitriaco is the first who notices that deviation from the natural scale, called by the ancient musicians *Musica Ficta*: it appears to have been music in which flats and

sharps were introduced, being the first departure from the plain diatonic scale.

In the twelfth century, the Troubadours made their appearance in Provence. They were the founders of modern versification, and the poets of love and gallantry; diffusing through the different courts of Europe which they visited, a taste for their language, and for poetry; and a love of music and the fine arts generally. They sung their own songs to the melody of their own harps; and when they were not able to do the latter, minstrels accompanied them, who recited the lays the troubadours composed. The most ancient melodies extant, that have been set to a modern language, are those which are preserved, in the Vatican Library, to the songs of the troubadours, written in the ancient dialect of Provence;* and, for two centuries subsequent to the time of Franco, no secular music can be found, except that of these Provençal poets. As every species of Italian poetry has been derived from Provence, so AIR, the most captivating part of secular vocal melody, appears to have had the same origin.

The minstrels who accompanied the troubadours, were known under the general name of *Jongleurs*. Their subdivisions were *Violars*, or performers on the vielle and viol; *Juglars*, or flute players; and *Musars*, or players on other instruments. They travelled from province to province, singing the verses of the troubadours at the courts of kings and princes, who rewarded them with gifts of clothes, horses, arms, and money.

* BURNEY.

The Provençal language and poetry arrived at the greatest degree of splendour about 1162; and they continued to be predominant till 1382, when the Provençals ceased writing. The most ancient remains of their compositions, and some of the most celebrated, are those of Chatelain, Count de Coucy, written about the year 1190; Thibaut, Count of Champagne and King of Navarre, who was contemporary with Philip Augustus, being born A. D. 1201, and dying in 1254; and of Guillaume IX. Duke of Aquitaine.

After the time of Philip Augustus, songs in the French language became common. Gautier de Coincy, an ecclesiastic of St Medard de Soissons, composed a great number, which are still extant. The most ancient compositions of this kind were called lays. "In the thirteenth century, the songs in vogue were of various kinds, —moral, merry, and amorous; and, at that time, melody seems to have been little more than plain-song, or *chanting*. The notes were square, and written on four lines only, like those of the Romish church, in the clef of C, without any of the marks for time. The movements and embellishments of the air depended on the abilities of the singer. It was not till towards the end of St Louis's reign that the fifth line began to be added to the stave. The singer always accompanied himself on an instrument in unison."*

The harp was the favourite instrument of this period; and as the lyre was placed, by the Grecian poets, in the hands of their greatest heroes, so the romances of the thirteenth and fourteenth centuries frequently describe the accomplished

* Dr BURNES, *History*, vol. ii. p. 262.

knight as playing upon the harp. The viol accompanied the harp, and, indeed, disputed pre-eminence with it. Before the sixteenth century, this instrument was furnished with frets; after that period, it was reduced to four strings; and now, under the name of violin, it holds the first place amongst treble instruments.

An old French poet, who flourished about 1230, thus describes the musicians, who accompanied such bards as sung their own historical songs, in the halls of princes and barons.

“ When the cloth was ta'en away,
Minstrels straight began to play,
And, while harps and viols join,
Raptured bards, in strains divine,
Loud the trembling arches rung
With the noble deeds we sung.”

The *viol* must not be confounded with the *vielle*, which was also very common in France. The former was played with a bow; in the latter, the tones were produced by the friction of a wheel, which performed the part of a bow. The *vielle* appears to have been the same instrument as the old English *rote*, and the modern *hurdy-gurdy*. Towards the latter end of the fourteenth century, the following musical instruments, besides the harp, viol, and *vielle*, were common in France:—flutes, hautboys, bassoons, trumpets, kettle-drums, cymbals, tambourines, hand-bells, guitars, bagpipes, rebecs, and regals, or portable organs.

In 1360, according to the Chronicle of Frankfort, “ music was amplified by new singers, and a figurative kind of composition, unknown before.” Guillaume Machault wrote a number of *virelais*, ballads, and *rondeaux*, chiefly in old French,

which he set for one and four voices. Before this time, it would seem that no music can be found of more than two parts, in short counterpoint.

The most ancient contrapuntist of the French school is Anthony Brumel, who was contemporary with Jusquin, and the scholar of Okenheim. He was possessed of more learning than genius ; but in his old age he composed a *Kyrie Eleison*, in competition with Jusquin, in which, not only in the tenor, but in all the parts, he introduced the subject, ascending and descending with wonderful skill. Gaspar was another French composer of the same age, as was Anthony Fevin or Fevin, a native of Orleans.

During the sixteenth century, the French made but little progress in music, and their continual internal wars and domestic dissensions sufficiently account for the low state of the art amongst that volatile but ingenious people. Some French musicians, however, flourished during that disturbed period, but they carried the art very little beyond the imperfect state in which they found it. The most eminent of them were Clement Jaunequin, who composed a song on the battle of Marignan, in which he imitates the noise and din of war ; and in other pieces he imitated the notes of birds, and the cries of the chase. These were the first rude attempts at musical imitation. Jean Mouton, master of the choir to Francis I., was a scholar of Jusquin de Prez ; Anthony Bertrand, a native of Auvergne, set to music the songs of Ronsard, the favourite bard of Henry II., Francis II., Charles IX., and Henry III. Antony de Baif, private secretary to Charles IX., was an agreeable poet and an accomplished musician, setting his own songs to music, in parts.

He established concerts at his house, in the suburbs of Paris, which were frequently honoured with the attendance of the sovereign and the principal personages of the French court; and, in 1583, he instituted the Academy of Music. Adrian Leroy, brother-in-law to Ballard, the first printer of music in France; Grainer, who composed hymns, canticles, and songs; Antony Lubret, a celebrated singer, who stood so high in the favour of Charles IX. that, in 1572, he made him Bishop of Montpellier; and Claude Goudimel, celebrated as being the master of Palestrina,—though there is reason to doubt whether these two eminent musicians ever met,—flourished about the same period. Goudimel was a Hugonot, and lost his life in the massacre of Paris, seemingly for no other crime than that of having set to music the psalms of Marot.* Another eminent composer was Claude le Jeune, a native of Valenciennes, who was composer of the chamber to King Henry IV. Strictly speaking, Le Jeune belongs to the Flemish school, but he is usually classed with the French musicians, to whom he is far superior. The following story of the effects of his music is told by Thomas d'Embry, his intimate friend, and who professes to have had it from Claude himself. The occurrence is said to have happened in the year 1581, at the marriage of the Duke de Joyeuse.

* According to Beza, in 1558, some of the Geneva sects, being at Paris, in the *Prez aux Mercs*, near the university, began to sing psalms, in which others who were there at the time joined. It was continued for several days, and great numbers flocked to the spot, among whom was the King of Navarre, and many Hugonot nobles, all of whom took part in the rude psalmody.

“ This great musician,” says the narrator, “ at first caused a spirited air to be sung, which so animated a gentleman who was present, that he clapped his hand on his sword, and swore it was impossible for him to refrain from fighting with the first person he met ; upon which Claude caused another air to be performed, of a soothing kind, which immediately restored him to his natural temperament.—Such power have the inflexions of voice over the affections.”

Towards the latter end of this century, the lute was a very favourite and general instrument in France. About the year 1580, the violin was introduced by Baltarazini, a celebrated violinist, who was sent, at the head of a band of performers on that instrument, by Marshal Brissac, to Catherine de Medicis. He was appointed *valet-de-chambre* to this princess, and superintendent of her music. Other Italian musicians followed Catherine to France ; and we are told by M. Bonnet, in his *History of Music*, that they contributed greatly to the perfection of music in that country. In 1581, when Henry III. married the Duke de Joyeuse to Mademoiselle de Vaudemont, sister to his queen, Louisa de Lorraine, Baltazarini composed a ballet for the occasion, which is supposed to have been the origin of the historical and heroic ballet in that country.

About the latter end of the sixteenth century, the musical theorists began to form themselves into sects, upon the question of the number of syllables used in solmization, as left by Guido,—some being for augmenting that number, and others for diminishing it. The object of the former was to have distinct and invariable appellations for all the sounds of the octave, of which

Guido had furnished only six. Ultimately, the syllable *si* was adopted in France for the seventh of the key of C. Le Maire, a singing-master of Paris, has the credit of adapting this new syllable to the sound it is meant to express.

For a long period, under Henry IV., Louis XIII., and during the minority of Louis XIV., little was done for music. When, however, Louis XIV. shook off the trammels in which his early years had been involved, he patronized the arts with a liberal hand, and particularly extended his protection to music. In his reign, Lully, a Florentine, introduced Italian music into France, as it then existed in Italy; and the art seemed, as it were, to receive a new existence. It was re-established in the churches, the theatres, and concerts, and since that time, it has been constantly cultivated with more or less success.*

Lully (who was born in 1634, and brought to France, at the age of ten years, by the Chevalier de Guise) was the first who gave to the music of France a determined character: he "may be said," according to Sir John Hawkins, "to have been the inventor of overtures, more particularly of that spirited movement the *largo*; which is the general introduction to the fugue."† He was the first violinist of the day; but Pierre Gavinies, who was born at Bourdeaux in 1726, had the honour of establishing the first school for that instrument in France, which has produced most of the finest masters that country has to boast of.

* M. CHORON.

† Carissimi and others employed a species of overture, but very different from those composed by Lully and Scarlatti: the Italians claim the invention for the latter.

Lully succeeded Carissimi as an improver of the lyrical drama. "His general style appears to have partaken of animation and brilliancy in a greater degree than that of any of his predecessors ; but the airs were very short, too much interrupted by recitative, and consequently could not improve much in construction." His improvements in instrumental music were more conspicuous than those which he introduced into the vocal department.

Lully obtained the direction of the opera in 1672 ;* and for more than half a century, the French composers followed his steps ; and his style, which was, in fact, borrowed from Italy, and, in vocal music, consisted chiefly of a continual recitative, heavily chanted, prevailed. Rameau was destined to exclude the music of the Florentine, and to introduce a new style, and a new system. This musician was born at Dijon, in 1683. After having learned the rudiments of music when very young, he left his native country, and wandered about for some years with the performers of a German opera. On his return to France, he obtained the situation of organist of the cathedral church of Clermont, in Auvergne ; and here he applied himself sedulously to the study of the theory of music. In 1722, he pub-

* The first Italian opera performed in France was at the Louvre, in 1646. In 1670, Perrin the poet, and Cambert, the musician, brought out the first French opera, entitled *Pomona*, at the Tennis Court, in the Rue Mazarine. M. Perrin had obtained, in 1669, permission to establish in Paris, and other cities, Academies of Music ; but in 1672, Lully obtained a patent for the establishment of the *Academie Royale de Musique*, for the performance of operas, on the plan of the academies of Italy.

lished his *Traité de Harmonie*; in 1726, his *Nouveau Système de Musique Théorique*; and in 1750, his greatest work, *Démonstration du Principe de l'Harmonie*, in which work he attempts to shew, that the whole system of harmony depends on one single and clear principle, viz. the fundamental bass. He was a composer, as well as a theorist; and his eulogists say, that he was the first who discovered, and rendered sensible to others, the mutual dependence between melody and harmony.

The music of Rameau is, however, in fact, frequently absurd; M. Choron even styles it monstrous. Still it prevailed in its turn for several years; till Gluck (who was invited to Paris in his sixtieth year) succeeded in banishing from the stage the compositions of both Lully and Rameau, and established the fame of his own. M. Choron calls Gluck the inventor of the lyrical drama, properly so called. Before his time, he says there were four distinct epochs; first, that of the recitative, under Peri, Monteverde, and their successors; secondly, that of the birth of dramatic melody, under Cavalli, Cesti, &c.; thirdly, that of science, under Perti, Colonna, and Scarlatti; and fourthly, that of expression, under Vinci, Porpora, Pergolese, and the other pupils of Scarlatti. The fifth, that of the "*lyrical drama*,"* he attributes to Gluck; and he defines this species to be, "a drama composed according to all the dramatic rules, and in which the music should be entirely subservient to the action:" The application of these principles to the stage, Gluck, without possessing either the great elegance

* The sixth and last epoch, is that of dramatic symphony, under Haydn, Mozart, Cherubini, and their followers.

or profound science of the Italian and German masters, had sufficient talent to accomplish.

The first opera Gluck composed for the French theatre, was the *Iphigenie en Aulide* of Racine. He was a whole year in writing the music—studying, during that time, the French language with the utmost care; and endeavouring to build upon its flexible rhythm, the melodies of Germany and of Italy. In this he was completely successful; but he encountered great opposition from the French musicians and amateurs, who all rose up in arms against the attempt to adapt the strains of their celebrated poet to foreign music. The composer, however, was patronized by the amiable but unfortunate Marie Antoinette, who had been his pupil in Germany; and his opera, as well as several subsequent ones, was received with enthusiasm. The French were now in raptures with the man, whom, a short time before, they would have gladly banished from the kingdom; they said he had discovered the ancient music of the Greeks; that he was the only musician in Europe who knew how to express the real language of the passions; and he was at the zenith of his fame, when, in 1776, Piccini arrived. His style was essentially different from that of Gluck; his operas, though possessing many beauties, brilliant melodies, and passages of great elegance and pathos, were deficient in that unity, which Gluck made his particular study. Many of the volatile French espoused the cause of the Neapolitan, and a musical war commenced, which lasted several years, being carried on with the usual artillery of pamphlets, epigrams, lampoons, &c. The young were chiefly for Piccini, the old for Gluck. And so zealously was the

contest conducted, that no door was opened to a stranger, without the question being put to him, "Are you a Piccinist, or a Gluckist?" At length, the public got tired of the dispute; and terminated it, in the only way in which it ought to have been terminated, by dividing the palm between them.

These composers greatly improved French music: and several native professors have added to the musical fame of their country. In chamber music, Campra, La Sueur of Rouen, La Lande, Blanchard, Mondonville, Gossec, D'Haudimont, Giroust Roze, and La Sueur, director of chamber music to the Emperor Napoleon, have produced some works fraught with beauties of the first order. For the stage, Dauvergne, La Borde, Floquet, J. J. Rousseau, Duni, Philidor, Monsigny, Gossec, Gretry, Vogel, Lemoyne, Berton, Catel, Mehul, Boildieu, Eler, Gaveaux, Auber, Kreutzer, Plautade, Persuis, and Solie, are composers of considerable merit. The works of Boildieu and Auber are well known in this country.

In the style of singing, a great change has taken place in France. The French were celebrated for their *Chansons*, which excelled, according to Rousseau, "not more in the turn and melody of their airs, than in the poignancy, grace, and delicacy of the words." It was their custom to sing these chansons at table; but Ginguene* says, that custom was abolished in his day. In former times, he tells us, those of the guests who had voices, sung verses in praise of either love, joy, or wine, which were adapted to simple airs, and were often heard with interest—always with

* In the *Encyclopedie Methodique*.

pleasure. The custom was continued till towards the close of the last century ; and “ the regency, and half the reign of Louis XV., beheld the triumphs of a great number of beautiful composers, whose verses continued to be sung at the suppers of the highest society.” About the middle of that reign, a taste for Italian music began to prevail in France ; and MM. Duni, Philidor, and Monsigny, composed comic operas in imitation of the opera buffa of Italy, the airs from which soon became popular, and passed from the theatre to the table. As these composers, and those who succeeded them, produced new operas, their airs continued to spread, banishing the ancient chansons, which, from their gaiety, their simplicity, their tenderness, and versatility, seem to have been peculiarly adapted to the French turn of thought ; whilst the new airs were more elaborate, and the poetry not so good. Ginguene says, that “ ennui was not slow to creep in among the plaudits which were given to those who exhibited proofs of a good education,” by singing the most pathetic and tender airs from the modern operas ; and, as it was not advisable to retrace their steps, and go back to their chansons, songs were banished from the table entirely, and sent back to the theatre and the concerts.*

The French songs of the present day bear a great affinity to those of the troubadours in their subjects ; but, of course, their language and melody are modern. Some of them are distinguished by a degree of affectation not pleasing to a cultivated ear ; they are, however, light and graceful, in an eminent degree.

* The Abbe Ginguene wrote about the end of the eighteenth century.

Paris is the emporium of music in France. Inferior to Italy in the vocal department, her theatres and orchestras rise superior in instrumental attraction, and she imports most of the celebrated vocalists who appear at the Italian and German theatres.

During the autumn of 1829, Mademoiselle Sontag, Madame Malibran Garcia, with Signor Garcia, and some other celebrated artistes, performed at the Theatre Italien, Paris. Mademoiselle Sontag took her benefit on the 24th of November, which netted her 12,000 francs, (£480.) The opera was Don Giovanni. The Italian opera in Paris is not, however, equal to that of London, except, perhaps, in the ballet. Rossini has, for some time past, been the conductor. A year or two back, there was as furious a war carried on in Paris between the Rossinists and anti-Rossinists, as between the Piccinists and Gluckists. Rossini, however, triumphed; and Italian music is now again the rage in Paris. We have already mentioned, that Rossini has produced three new operas since his residence in the French metropolis.

In the French provinces, music is not cultivated to any great extent. The theatres are very indifferently supplied with performers, and the music is principally of the old school. All the triumphs of the art are confined to the metropolis, where the conservatory and the opera form some of the finest instrumental performers in Europe. As singers, the French never did, and probably never will, excel. Their national style, which is now supplanted, in all well educated circles, by the Italian, is a barbarous screaming.

CHAPTER XX.

HISTORY OF MUSIC IN ENGLAND, FROM THE EARLIEST PERIOD TO THE DEATH OF PURCELL.

THERE are few countries in the world, in which music is more extensively cultivated, or more generally admired, than in England; nor is this passion for the art one of late date in our island. The aboriginal inhabitants, the ancient Britons, were passionately fond of both vocal and instrumental music; and their bards, who united in one person the characters of poet and musician, were held in the highest estimation. Their songs and their music are said to have been so extremely affecting, that sometimes, when two armies were standing in order of battle, and on the point of engaging in a most furious combat, the bards would step in between them, and by their soft fascinating strains, calm the fury of the warriors, and prevent bloodshed. They played chiefly on the harp; and whilst the bard was the eighth officer in dignity in the court of a British prince, it was necessary that the prince himself should be able to sing to that instrument.

After their conversion to Christianity, the Britons adopted the rites and ceremonies, and with them, the music, of the Gallican church, as it existed prior to the introduction of the Gregorian chant; and when the encroachments of

the Saxons drove them into the fastnesses of the Welsh mountains, they carried with them their ancient Celtic music, which they cherished with ardour, and rewarded its professors with distinguished honour. Their bards appear to have been divided into four classes; and there were, besides, itinerant musicians and poets, with players on the three stringed crwth,* and the tabour.

As early as the middle of the seventh century, we find an Eisteddvod was held in Wales, for the regulation of poetry and music, and for conferring degrees, which institution was continued, most probably, till the massacre of the bards, by order of Edward I. and was revived again in the reign of Henry VII. His son and successor encouraged this society—as did Elizabeth—and it is still in existence.†

Of the Welsh music, Dr Crotch says, “The British and Welsh national music may be considered as one, since the original British music was, with its inhabitants, driven into Wales. It must be owned, that the regular measure, and diatonic scale of the Welsh music, is more congenial to English taste in general, and appears at first more natural to English musicians, than those of the Irish and Scotch. Welsh music not

* A species of violin.

† Pennant tells us, that “some vein of the ancient minstrelsy is still to be met with” in Wales. “Numbers of persons, of both sexes, assemble, and sit around the harp, singing alternately *pennills*, or stanzas of ancient or modern poetry.”—“Oftentimes, like the modern *improvisatori* of Italy, they sing extempore verses.”—“They will continue singing without intermission, and never repeat the same stanza; for that would occasion the loss of the honour of being held first of the song.”—*Tour in Wales*, ii. p. 243-4.

only solicits an accompaniment, but, being chiefly composed for the harp, is usually found with one; and, indeed, in many harp tunes, there are solo passages for the bass as well as the treble; it often resembles the scientific music of the seventeenth and eighteenth centuries; and there is, I believe, no probability that this degree of refinement was an introduction of later time.*

The Saxons brought their bards and their music with them to England; and the character of their national airs, as well as of all the other Teutonic nations, is strongly contrasted with that of the Celts. The former is marked by a good humoured heartiness, a manly simplicity and strength, which give it the stamp of sincerity, and causes it, at once, to find the way to the heart and the affections. The music of the Celts, on the contrary, like the national character, is sensitive, impetuous, ardent, and, at times, imbued with a wild melancholy, and deep pathos, which never fail to affect the hearer with feelings of sadness and of sorrow. Sir Walter Scott, in *Marmion*, has well described the characteristics of this music:—

“ The air he chose was wild and sad :
Such have I heard, in Scottish land,
Rise from the busy harvest band,
When falls, before the mountaineer,
On lowland plains, the ripen'd ear,—
Now one shrill voice the notes prolong,
Now a wild chorus swells the song :
Oft have I listen'd, and stood still,
As it came soften'd up the hill,
And deem'd it the lament of men
Who languish'd for their native glen ;

* *Introduction to Specimens of Various Styles of Music.*

And thought how sad would be such sound,
On Susquehanna's swampy ground,
Kentucky's wood-encumber'd brake,
Or wild Ontario's boundless lake,
Where heart-sick exiles, in their strain,
Recall'd fair Scotland's hills again."

The Scotch music is derived from a Celtic source ; and as the language, as well as origin, of the Celts may be traced to the East, so to the same oriental spring Dr Macculloch refers for that species of music, deficient in the 4th and 7th in the mode, which "the Highlanders and the Irish, at least now among the most perfect existing remains of that far-spread nation, have preserved." This music is of great antiquity ; and the Doctor supposes, that it was originally composed for the bagpipe, which is also deficient in those notes. James I., who reigned from 1424 to 1436-7, is celebrated for his poetry and music. He composed several anthems, introduced the organ into the cathedral and abbeys, and established a full choir of singers in the church service. From his reign to that of James VI. was the golden age of poetry and music in Scotland. An immense number of songs were written during that period ; many of which are still extant.

There is a great similarity between many of the Irish and Scotch tunes, the property in which is disputed with great eagerness, and no small portion of acrimony, by the antiquaries of both countries. Dr T. Campbell contends, that the Scotch music is of Irish invention ; and Dr Macculloch admits, that "the Irish and Welsh have both a class of music to which the Highlanders have no title, and which no intelligent Scottish musician will claim : these are the

melodies which belong to the harp, abounding in Ireland," and in Wales. Giraldus Cambrensis, speaking of Irish music, in the twelfth century, says, that, in their musical instruments, they were incomparably well instructed beyond any nation he had seen. For the modulation was not, as in the British instruments, slow and morose, but swift and precipitate, and sweet and pleasant. He speaks also highly of their music; describing it as sweet and pure, with a full melody, whether it runs through four notes, or extends to five, and of a pleasing harmony. They always began and ended upon a soft note. Only two instruments were used, the harp and the drum.

But to return to the subject of English music. The Saxons, when they conquered England, were heathens; they were converted to Christianity by missionaries, sent over by Pope Gregory, A. D. 596, by whom the Gregorian service was introduced: from that time, the arrival of prelates and other churchmen from Rome, caused it to be generally used in the churches of the island; and, when monasteries were founded, establishments for teaching music were connected with them. The venerable Bede, who lived in the eighth century, was an admirable musician; and he celebrates the names of many churchmen and others, who cultivated the tuneful art. Alfred the Great touched the harp with the hand of a master; and, according to the annals of the church at Winchester, and many ancient authors, he founded a musical professorship at Oxford. Music appears, at this period, to have formed an important part of a learned education; but the difficulty of attaining a complete knowledge of it, was such, owing to the imperfect state of

notation, that nine or ten years were generally spent in the study.

The celebrated St Dunstan, who flourished from about A. D. 930, to A. D. 988, was a great musician. He furnished several churches with organs ; which instrument seems to have been in very general use in the tenth century in this country. The monks encouraged the study and practice of music ; but to them is ascribed the suppression of the romantic and amorous songs of the Saxons, of which we have now no remains.

The science of music suffered nothing in England from the Norman invasion. The army of William was accompanied by minstrels, one of whom, named Taillefer, who was distinguished no less for his courage and intrepidity, than for his musical skill, asked and obtained leave to begin the onset. He advanced before the troops, singing the song of Roland ; and, rushing into the thickest of the fight, lost his life.

After the Norman conquest, the itinerant professors of music became known by the general appellation of *Minstrels* ; and were also distinguished by the more specific ones of *Rhymers*, *Singers*, *Straytegers*, *Joculators*, or *Jugglers*, *Testours*, or relators of heroic action, *Buffoons*, and *Poets*. The king had his minstrel, who was an officer of rank in the courts of the Norman monarchs ; and the household establishments of the nobles and great men, were not complete without this important character, who, " high placed in halls," formed a striking feature in the rude sports and solemnities of the times. Strutt tells us, that, " in the middle ages, the courts of princes, and the residences of the opulent, were crowded with minstrels ; and such large sums of

money were expended for their maintenance, that the public treasuries were often drained."*

The name of our gallant and chivalrous monarch, Richard I., must not be omitted in a notice, however brief, of English minstrelsy. He was not only the patron of poets and minstrels, but himself struck the tuneful lyre with no mean hand; and some of his songs are still preserved. The example of the king was followed by his nobles and courtiers; and, in their baronial mansions, on all occasions of high solemn feasts, the observances of chivalry, and the charms of music, were united.

“ Illumining the vaulted roof,
A thousand torches flamed aloof;
From many cups, with golden gleam,
Sparkled the red metheglin's stream:
To grace the gorgeous festival,
Along the lofty window'd hall
The storied tapestry was hung.
With minstrelsy the rafters rung,
Of harps, that from reflected light
From the proud gallery glitter'd bright.
To crown the banquet's solemn close,
Themes of British glory rose;
And to the strings of various chimes,
Attemper'd the heroic rhymes.”

The imprisonment of Richard, on his return from the Holy Land, by Leopold of Austria, and his deliverance through the means of his minstrel Blondel, by whose indefatigable zeal and devotion to his master's interests it is said that the place of his imprisonment was discovered, are events familiar to every school-boy. The castle of Davustein, in the neighbourhood of Emmers-

dorf, is the place where Richard was confined. It stands on the summit of an almost perpendicular rock, composed of huge masses of granite; and its base is washed by the Danube. In 1645, the Swedes took this castle; since that time it has been in ruins, with the exception of the tower in which, it is said, the heroic monarch was confined, and which is still entire. His dungeon is said to have been a cavern dug in the rock.

“Notwithstanding the high favour in which minstrels were held, yet, in some of the satires of the times, we find them abused, under the names of ‘chantier, fableier, jangleres, and menistre;’ whilst their art is called janglerie, and they are said to be Antichrist, perverting the age by their merry jangles. Piers Ploughman, an ancient satirist, also accuses the minstrels of debauching the minds of the people, and of being tutors of idleness, ‘and the devil’s discours:’ and that they did imbibe some of the general licentiousness which, at the era of the Conquest, and for some time before and some time after, overspread all England, is not unlikely. But, for a long period, they were favoured by the noble and the fair, and protected by royal authority. In the reign of Henry III. we find one Henry d’Avranches, a Frenchman, dignified with the title of Master Henry the Versifier—which appellation, Mr Wharton observes, ‘perhaps implies a character different from the royal minstrel, or jocator.’ In 1249, and in 1251, we find orders on the treasurer to pay this Master Henry ‘one hundred shillings,’ probably a year’s stipend; and, in the same reign, forty shillings and a pipe of wine to Beatrice his wife. In time a gross degeneracy appears to have characterized the once famed order of min-

strels: 'the sounder part of society pursued them with prohibitions and invectives, and they were at last driven from the more respectable walks of life to the lower orders. Their irregularities became the more rude and offensive, till their order expired, amid the general contempt of an approving nation.'"—(TURNER'S *History of England*, vol. i. p. 432.)*

It is a matter of debate as to the period at which the degree of Doctor in Music was instituted in this country. Wood, in his *History of Oxford*, affirms, that it was conferred by Henry II.; but Spelman thinks that the degree was not granted to graduates in any science, in England, till the reign of John, about A. D. 1207. It is certain, however, that music was very early honoured amongst us, by the application of this distinction to its professors.

Walter Odington, a monk of Evesham, in Worcestershire, flourished in the thirteenth century, in the reign of Henry III., and was celebrated for his profound knowledge of music. He wrote a treatise on the art, the fifth and sixth books of which treat of its state in England in the author's time; and we learn from it, that musical tones were expressed by the first seven letters of the alphabet—great, small, and double; solmization was practised after the Guidonian method; *longs* and *breves* were then in common use in the chanting, or plain-song, and five lines were used for the musical stave. In his notation he uses single characters to express inflexions of the voice, in almost every interval, and groups of notes are described by a single

* From a series of letters in *La Belle Assemblée*, by the compiler of this work, entitled "*England's Ancient Bards*."

term of art. He also describes the different kinds of ecclesiastical chants, and gives rules for composing them. He divides the modes into authentic and plagal, and in his specimens of *Canto Fermo*, which seem more florid than appear in missals of the period, we find examples of the *appoggiatura*. He also treated of the *Cantus Mensuralibus*,—being the earliest writer on the subject of measured music, except Franco of Cologne. Our countryman appears to have been the first that suggested a shorter note than the semibreve,—and, except in this respect, he differs little from Franco.

It is evident from Chaucer, that music was a very general accomplishment in his time. He describes his “squire” as singing or fluting all the day—his monks, nuns, and mendicant friars, are likewise vocalists; and he mentions, amongst instruments, the fiddle,* psaltry, harp, lute, citern, rote, (or hurdy-gurdy,) and the organ. Many songs were written at and before this period;—but, though we have some remnants of ecclesiastical chants of an earlier date, there is no secular music existing anterior to the fifteenth century. The most ancient English song that has yet been met with, with the music, is one written and composed upon the battle of Agincourt, in 1415. At this period, the English people frequently had music at their weddings, banquets, and other solemnities; and even the lowest class were not without it in their humble amusements. The theory of the art was little known beyond the clergy, who were the composers of the songs, (for the most part, at least,) which formed the

* This was a Saxon term, and seems to have meant the same instrument as the French *vielle*.

diversion of the laity. Music had also become an essential part of the choral service of the church: it was used in all cathedrals and collegiate churches; and in most of the latter there were large endowments for the canons, minor-canons, and choristers.

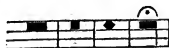
It is not exactly known when the musical characters now in use were invented, nor when they were introduced into England. They all appear to have been derived from the points, the use of which, Guido, if he was not the first to invent, greatly simplified. We find Thomas de Walsyng-ham, who flourished about A. D. 1400, mentions five characters as used in his day, viz. the *large*, the *long*, the *breve*, the *semibreve*, and *minim*. He adds: "Of late a new character has been introduced, called a crotchet, which would be of no use, if musicians would only remember, that beyond the minim, no subdivision ought to be made." What would this ancient have said to the quavers and demi-semi-quavers of our days?

Musical notation was much improved by the invention of printing, which, as Sir John Hawkins observes, proved an effectual remedy for all the evils arising from its instability; and, besides easing the public in the article of expense, it introduced such a steady and regular practice, as rendered the musical an universal character. The first specimens of musical printing appear in the works of Franchinus, printed at Milan, but merely from wooden blocks; though in the year 1500, printing musical characters, from moveable types, had arrived to great perfection amongst the Germans. In France, the art of making music types, and the method of printing from them, was known before the year 1603. As to

our own country, we find, in the *Polychronicon* of Ralph Higden, which was printed in 1495, by Wynken de Worde, at Westminster, the following musical characters,—which Mr Ames supposes to be the first of the kind printed in England:—



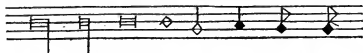
Grafton improved upon these characters in Marbeck's *Book of Common Prayer*, published by him, in 1550. Of the notes used in this work, the following explanation is given:—"In this booke is conteyned so much of the order of Common Prayer as is to be sung in churches, wherein are used only these iiii sortes of notes,



"The first note is a strenge note, and is a breve; the second is a square note, and is a semybreve; the iii a prycke, and is a mynymme. And when there is a prycke by the square note, that prycke is halfe as muche as the note that goeth before it. The iiii is a close, and is only used at the end of a verse."

This notation must be considered as chiefly applicable to ecclesiastical music. In secular

compositions somewhat subsequent to this time, we find the following eight characters in use:—



Large. Long. Breve. Semi-breve. Minim. Semi-minim. Chroma. Semi-chroma.

These notes proceeded in regular gradations, the large being equal to two longs, four breves, eight semibreves, &c. Any note written in red ink was diminished a fourth part; thus, a red semibreve, instead of being equal to four semi-minims, was only equal to three. From these notes, (which had their corresponding rests,) those in present use appear to have been derived.

Besides these distinct characters, certain combinations of them were used, called ligatures, of the origin of which no satisfactory account is anywhere given; and it is extremely difficult to decipher their meaning.

Of secular music, previous to the Reformation, we have very little in existence. That there must have been abundance of it is, however, evident, from the fact of so many of the nobility and gentry having large establishments of minstrels, who were treated with great consideration. There is a very ancient volume of songs in existence, with the music, composed by William of Newark, Sherynham, Edmund Turges, Tutor, or Tudor, Gilbert Banester, Browne, Richard Davy, William Cornyshe, jun. Sir Thomas Phelyppes, and Robert Fayrfax. Little is known of these musicians, except that the name of Turges was among the musicians of Henry VI. Cornyshe was in Henry VII.'s chapel; and Fayrfax was admitted to the degree of D. M. at

Cambridge, in 1511. They appear to have been secular composers; as Fayrfax's is the only name which is met with in compositions for the church. Cornyshe is said by Dr Burney to have been the first who had the courage to use the chord of the sharp 7th of a key, with a false 5th. The music to these songs seems to be confined to a few fundamental melodies, to which variations were made, and new words written, *ad infinitum*.

With respect to the ecclesiastical music of the period, in the music school at Oxford are preserved a set of books, containing masses and services to Latin words, some of which were composed in the reign of Henry VII., and all before the Reformation. The names of the composers are, John Taverner, Dr Fayrfax, Avery Burton, John Marbeck, William Kafar, Hugh Ashton, Thomas Ashwell, John Norman, John Sheppard, and Dr Tye. "The compositions of these early English masters," says Dr Burney, "have an appearance of national originality, free from all imitation of the choral productions of the continent." "Few of the arts of canon, inversion, augmentation, or diminution, were as yet practised by them. Short points of imitation are sometimes discoverable; but they seem more the effects of chance than design."*

Both Henry VII. and Henry VIII. patronized music; indeed the latter composed several pieces, both for the church and chamber, some of the former of which are remaining. The bluff monarch appears to have had a very competent knowledge of counterpoint.

At the era of the Reformation, a great change

* *History*, ii. 555.

was effected in the church music of England. Previous to this important event, complaints had been made by the clergy and others, of the great difficulty and intricacy of the ecclesiastical compositions. This went so far, as to lead to proposals for a change; and Latimer, in his churches, in the diocese of Worcester, forbade singing of every kind. There is no doubt but the cathedral music of this period was, as the late Rev. William Mason, in his *Essay on Church Music*, describes it, "extremely intricate;" for we find Erasmus complaining of "a cumbersome and theatrical music in the churches; a confused and disorderly chattering of some words;" and the commissioners appointed by Edward VI. for the reformation of the church service, speak of "a quavering operose music, which is called figured;" and they recommend that it "should be wholly laid aside." The object of our reformers, both in the reign of this Prince, and that of his father, appears to have been "to restore the liturgy to the pure simplicity of the first ages of the church." They took from the choral service the Hymns to the Virgin, and those to the Saints, but retained the *Te Deum*, the *Sanctus*, the *Gloria in Excelsis*, the *Gloria Patri*, *Magnificat*, and *Nunc Dimittis*. The Psalms of David were translated into English, and adapted to the ancient Gregorian chant. "I have travelled," said the venerable Cranmer, "to make the verses into English, and have put the Latin note unto the same." The antiphonal, or alternate manner of chanting, was also retained.

Marbeck was the first who set the cathedral service for the Reformed Church of England; his composition was for one voice, and was pub-

lished in 1550. Some years after, another service was published for four voices, by several composers. This was founded upon the superstructure erected by Marbeck, and was printed in the years 1560 and 1565. About the same time with Marbeck's Book of Common Prayer, the version of the first fifty-one of the Psalms, by Sternhold and Hopkins,* appeared; they were adapted to about forty tunes, for one voice only, in the tenor clef.

During the reign of Mary, the Romish ritual was again restored, and the persecution which raged in this country drove many Protestants to the continent, particularly to Switzerland. On their return, upon the accession of Elizabeth, they brought with them a predilection for congregational, or metrical singing, practised in the reformed churches abroad; and an attempt was made to substitute it for the chanting and singing then in use, which is now chiefly confined to cathedrals, and called cathedral music. The former mode, being much less difficult, and more easy for the people to join in, than the scientific compositions which were performed by the cathedral choirs, was gradually adopted in the churches; and we find the Queen, in her injunctions to the clergy, issued in 1559, directing that "there be a modest and distinct song used in all parts of the common prayers of the church;" and adding, "yet, nevertheless, for the comforting of such as delight in music, it may be permitted, that, in the beginning or in the end of the common prayer, either at morning or evening, there may be sung an hymn, or such like song, to the praise of

* The complete edition of these Psalms was not published till 1594.

Almighty God." Strype tells us, that, in the month of September, in the same year, the new morning prayer began "at St Antholine's, London, the bell beginning to ring at five, when a psalm was sung after the Geneva fashion, all the congregation, men, women, and boys, singing together." Bishop Jewell remarks, speaking of 1560, that a change appeared visible among the people, which nothing promoted "more than the inviting them to sing psalms. This was begun in one church in London, and soon spread itself, not only through the city, but in the neighbouring places. Sometimes," he adds, "there will be six thousand people singing together."

Some of the reformers were not friendly to instrumental music in the church in any form; and, in 1562, it was proposed, in convocation, to have the psalms "sung distinctly by the whole congregation;" but that "all curious singing, and playing of the organ, should be laid aside;" as also the antiphonal singing, or "tossing about the psalms from side to side," as it was called. The motion for prohibiting organs was lost by one vote; that for abolishing choral singing was not formally carried; but, from that period, it appears to have been discontinued in parish churches, and to have been confined to cathedrals and collegiate establishments.

Dr Tye, Marbeck, Tallis, Bird, Shephard, Parsons, and William Mundy, were the founders of our present cathedral music. Of these, perhaps, Tallis is the most eminent. He founded a school of ecclesiastical music in England, before the reputation of Palestrina had extended beyond the confines of Italy; and his compositions prove, "that we had choral music of our own, which,

for gravity of style, purity of harmony, ingenuity of design, and clear and masterly contexture, was equal to the best productions of that truly venerable master." * Sir John Hawkins conjectures, "that he laid the foundation of his studies in the works of the old cathedrals of this kingdom, and probably in those of the German [Flemish?] musicians, who, in his time, had the pre-eminence of the Italians." Geminiani exclaimed, on hearing Tallis' anthem, "*I call and cry*," "The man who made this must have been inspired."

The secular vocal music, during the early part of the reign of Elizabeth, does not appear to be of a very high character. Bird, however, composed some songs, in which his talents and genius are conspicuous; and, in 1588, a fresh direction was given to the public taste, by the publication of a collection of madrigals, translated from the Italian, with accompaniments for the virginal, by Bird. Several similar collections afterwards appeared; and Bird, Weelkes, Kirbye, Wilbye, Morley, and Bennet, cultivated this species of music with considerable success.†

Like the madrigal, the canon and the catch, or round, required several voices to perform them, and were a popular species of composition. Besides these, the canzone, somewhat resembling, but less elaborate than, the madrigal; the canzonet, or a short song in parts; the villanella, the lightest and least artificial kind of air known in

* Dr BURNLEY.

† Madrigals continued fashionable till the reign of James I., when the taste for them declined so fast, that few, if any, collections of them were published subsequent to 1620.

music,—a composition, according to Morley, made only for the ditty's sake; and the ballet, a tune either to a song or a dance; were the principal vocal compositions of the day. The instrumental were the fantazia, for viols, and other instruments to a certain number; the pavan, a grave and majestic dance; the passamezzo, of which little is said, except that it was a favourite air in Queen Elizabeth's days; the galliard, the courant, the hornpipe, the Scotch jig, &c. of which no particular description need be given. There was also a vocal composition, not enumerated above, called *Freemen's Songs*,—why, it is difficult to say. They were generally adapted for three or four voices, and were chiefly satirical or bacchanalian, and too frequently marked by the besetting sin of the times, grossness and obscenity.

The book known by the name of Queen Elizabeth's Virginal Book, affords a fair specimen of the prevailing style of instrumental composition of that period. They partook largely of the pedantry and foppery of the times: consisting chiefly of fugues upon dry and unmeaning subjects, with dull divisions and variations, exhibiting, however, great learning and contrivance. The principal composers, whose works appear in this book, are Dr Bull, William Bird, and Giles Farnaby, at that time (the former especially) the greatest performers in England,—probably in Europe.

The lute and the virginal were the principal instruments for the chamber, and for which any tolerable music seems to have been expressly composed. The violin was scarcely known in England; but viols, of various sizes, with six

strings, and fretted like the guitar, began to be employed in chamber concerts. Of the nature of the instruments used in public performances, on festivals, and occasions of feasts and pageantry, some idea may be formed from what Heuxner tells us, who says, that, when Queen Elizabeth dined, she was regaled "with twelve trumpets and two kettle-drums, which, together with fifes, cornets, and side-drums, made the hall ring for half an hour together."

There appear to have been many good vocalists and instrumentalists in England at this time; and so excellent was the style in which church music, in particular, was performed, that when the French ambassador, who was in the suite of Elizabeth during one of her progresses, heard the service performed at Canterbury cathedral, he exclaimed, "O God! I think no prince in all Europe ever heard the like; no, not our holy father, the Pope, himself!"* It would appear, that, in the royal establishments at least, the supply of singers was kept up by very arbitrary methods; for minstrels and singing children might be pressed into the service of the Crown; and parents were liable to have their offspring torn from their homes to become choristers in the sovereign's chapels. Warton notices an ordinance of the time of Henry the Sixth, for "pressing minstrels;" and Strype informs us, that in the year 1550, a commission was granted to Philip Van Wilder, gentleman of the private chamber, "to take to the king's use," in "anie churches or chapells within England, such and so many singing children and choristers as he and his

deputy thought good." Again, in the following year, the master of the king's chapel had license "to take up, from time to time, as many children to serve the king's chapel as he should think fit." Thomas Tusser, the well-known agricultural poet, writing of himself, in Queen Elizabeth's reign, thus complains:—

" Then, for my voyce
I must (no choice)
Away, of force
Like posting-horse;
For sundry men
Had placards, then
Such child to take
(The better breaste,
The lesser reste)
To serve the Queen.—
For time so spent
I may repente,
And sorrow make."

Music entered into polite education as an indispensable accomplishment. Peacham says, in his description of a *Complete Gentleman*, "it is necessary that he should be able to sing his part sure, and at first sight; and withal, to play the same on the viol or lute." And Philomathes, in Morley's *Introduction to Music*, (published in 1597,) relating what occurred at an entertainment to which he was invited, says—"Supper being ended, and music books, according to custom, being brought to table, the mistress of the house presented me with a part, earnestly requesting me to sing. But when, after many excuses, I protested unfeignedly that I could not, every one began to wonder; yea, some whispered to others, demanding how I was brought up."

Music appears to have accompanied our drama

at a very early period. It was used in the Mysteries and Moralities, in the Pageants, and in the Masques; and in the first regular tragedy extant, *Gorboduc*, which was written in 1561, by Lord Buckhurst, we find the following directions concerning the music. "Order for dumb show before each act. First, the music of violins to play. Second act, the music of cornets. Third act, the music of flutes. Fourth act, the music of hautboys. Fifth act, drums and flutes." In many of our old plays, songs are sung; and there are few of Shakspeare's pieces in which some allusion is not made to music; or in which songs, or other compositions, are not introduced. The masques, which formed so essential a part of the entertainments of our court and nobility in the reign of Elizabeth and James I. (an account of many of them may be found in Nicholl's *Progresses of these sovereigns*), preceded the regular musical drama. They were accompanied with splendid and expensive decorations. Ben Jonson, Beaumont and Fletcher, Sir William Davenant, Milton, &c. directed their talents to this species of writing; and the incidental songs in these masques, with the overtures, and act-tunes in the plays, included the whole of our theatrical music in the reign of James I. and in that of his unfortunate son.*

The success of the rebels in the reign of

* James formed the Musicians of London into a Company, and gave them a coat of arms. Azure, a swan argent, within a tressure counter-flure, or; in a chief, gules, a rose between two lions, or; and the celestial sign *Lyra* for a crest. In this reign, too, a music lecture, or professorship, was founded in the University of Oxford, by Dr William Heyther.

Charles I. was the signal for the revival of a crusade against the fine arts, almost as ruthless as that carried on by the Goths, when they overran the Roman empire. Our churches and cathedrals were despoiled. In 1643, the performance of cathedral music was prohibited; and our theatres were soon after shut up. Indeed, as a previous historian of the art has well observed, "nothing but syllabic and unisonous psalmody was authorized, or even permitted in the church. Organs were taken down; organists and choirmen reduced to beggary; and the art of music, and indeed all arts, but those of killing, canting, and hypocrisy, discountenanced, if not prescribed." * During the Protectorate, the practice and study of music seem chiefly to have been confined to Oxford, where the unfortunate cavaliers found refuge.

The restoration of the monarch was followed by the restoration of music. A few organists and singers, who had lived together in privacy and seclusion during the Cromwellian usurpation, were collected together when Charles II. was called to the throne of his ancestors; and they re-established the musical services in the King's chapel. Dr Child, C. Gibbons and his son, were appointed organists;† and Anmer, Tucker, Henry Lawes, Henry and Thomas Purcell, Humphrey, Blow, and Wise, were amongst the gentlemen of

* BURGH'S *Anecdotes*, vol. ii. p. 155.

† It was found necessary to invite foreign organ builders to come over and settle in England, owing to the incapacity of the native artists. The premiums offered brought over Bernard Smith (called also Father Smith, to distinguish him from his two nephews) from Germany, and Harris from France.

the chapel. Charles, whose musical taste had been formed in France, where a livelier style of writing for the church prevailed than in England, soon grew wearied with the services and anthems contained in Barnard's collection, (made from our first composers for the church); and the composers of that age, encouraged by the king, introduced a different style, which was more elegant, and of a lighter cast, than that of their predecessors.

In this reign, the violin first came into general use in England. About two years before the Restoration, Thomas Baltzer, a native of Lubeck, first taught the art of shifting, and using double stops on that instrument. He was made master of Charles's band of twenty-four violins, which that monarch kept, in imitation of the French king; and was succeeded by John Banister, who was the first English violinist of any note. In 1680, Nicola Matteis, an Italian, came to England, and his performance exceeded all that had ever been heard on the violin before—"every stroke of his bow being," as the Honourable Mr North expresses it, in his MS. memoirs of the music of his day, "a mouthful." From this time the violin became a popular instrument.

Banister was the first who established any thing like public concerts in England; and, from that period, they have become as general in this country, as in any in the world.*

* A professorship of music was established at the University of Cambridge in 1684. The first professor was Nicholas Staggins, who was succeeded, in 1705, by Thomas Tudway. The professors since that period have been Maurice Green, (1730); John Randall, (1755); Charles Hague, (1799); J. Clarke Whitfield, (1821.)

The most eminent composer of this century was undoubtedly Henry Purcell. He was equally distinguished as a writer for the church, the stage, and the chamber : and there are few musicians, of any age or country, who deserve more honourable mention, or who have attained a more deserved celebrity. His life was too short, he dying on the 21st of November, 1705, at the early age of 37. Humphry and Gibbons, two of Purcell's contemporaries, also died young. " If these admirable composers had been blest with long life," Dr Burney observes, " we might have had a music of our own, at least as good as that of France and Germany."

It may be remarked, that Purcell's melodies for the voice are so easy, as to induce a belief that much was left to the imagination of the singers ; who, we might, *a priori*, suppose to have been possessed of considerable power of execution ; but the fact was far otherwise. It was not till the introduction of the Italian opera amongst us that the capacity of the vocal organ* was understood ; and Purcell, therefore, had to struggle against formidable impediments, which he was perfectly successful in surmounting. In many instances he has surpassed Handel in the expression of English words, and national feeling ; and his success as a musician may fairly be summed up in a single sentence : " His beauties

* Not many years back, eleven notes were considered as the utmost which the scale of the human voice could reach ; and vocal notation was confined to the notes of the stave, and those immediately above and below it. Even in this age of practical refinement, it is not every singer, whether treble, tenor, or bass, that can exceed this compass, though many can go far beyond it.

in composition were entirely his own; whilst his occasional barbarisms may be considered as unavoidable compliances with the barbarous taste of the age in which he lived." His ecclesiastical works are now in a course of publication by Mr Novello, himself a distinguished *artiste*, and fully capable to appreciate, and do justice to, the aspirations of a kindred mind.

During the seventeenth century, the following composers, besides those already alluded to, are mentioned:—Dr Nathaniel Giles, Dr John Bull, (a capital name for an Englishman, and tradition ascribes to him the composition of "God save the King,") Peter Phillips, (better known as Pietro Phillipi,) Thomas Morley, William Damon, Giles Farnaby, John Milton, (the father of the poet,) Matthew Locke, (the composer of the music in *Macbeth*,) Thomas Tomkins, and his son, Elway Bevin, Dr William Lawes, Dr John Wilson, John Wilton, John Playford, Captain Henry Cooke, William Turner, Benjamin Rogers, and Holden.

We have already observed, that the capacity of the human voice was but imperfectly understood in the days of Purcell. Banister was a celebrated singing master; and Bower, Harris, Freeman, and Bate amongst the men; with Mesdames Davies, Grou, and Bracegirdle; and Mademoiselles Shore and Champion amongst the females, were the most celebrated singers of Purcell's songs on the stage.

CHAPTER XXIV.

ESTABLISHMENT AND PROGRESS OF THE ITALIAN OPERA
IN ENGLAND, TO THE END OF THE EIGHTEENTH
CENTURY.

THE English taste for music has, undoubtedly, received a beneficial direction from the introduction of Italian compositions, and the establishment of the Italian opera, of which we now proceed to give an account. It is supposed, that the design of introducing the opera into this country, was first concerted at the Duchess of Mazarine's, whose house, in the reign of Charles II. was the resort of the fashionable and the gay of that licentious period; musical performances constituting a principal part of their entertainment.* Several Italian performers came to England in the reign of that monarch; and in that of William III. (1692,) "a famous Italian lady" arrived, who appears to have been the first Italian performer of her sex who visited this country. In 1702, performers from Rome were publicly advertised. In 1703, entertainments, called *Intermezzi*, (consisting of singing and dancing,) were given. In 1707, a plan was resorted to, of having three performers (Urbini, a soprano, Margaretta de l'Epine, and another female singer, called the Baroness) who sung and recited in Italian, whilst the remainder of the parts were in English; and in 1710, an opera, wholly Italian, and performed

* See EVELYN'S *Diary*, 1674.

throughout by Italian singers, was represented here for the first time. This opera was *Almahide*; it ran for fourteen nights; when it was arranged that the performances should take place twice a-week, a custom which still continues. Dr Aaron Hill was at this time the manager of the opera, which was performed at the theatre in the Haymarket; and Handel arriving in England towards the close of the year, he sketched out the opera of *Rinaldo*, from Tasso's Jerusalem, the words to which were written by Signor Rossi, and the music composed by Handel. In the space of a fortnight this opera was performed fifteen times; the singers being Signori Urbini, Nicolini, (of whom memorable mention is made in the *Tattler*, No. 115,) Boschi, and Cassani; and Signoras Boschi, Isabella Girardeau, and Elizabetta Pilotti Schiavonetti.

From this time till 1717, the performance of the Italian opera continued uninterrupted; the principal pieces represented were *Antiochus*, (Zeno,) *Il Pastor Fido*, (Handel,) *Creso*, *Lucio Vero*, (Zeno,) *Arminio*, *Teseo*, and *Amadigi*, (Handel.) At the close of the season of 1717, the performance was interrupted till 1720.* In that year, the *Royal Academy of Music* was established, and a fund of £50,000 raised by subscription, to establish permanently the Italian opera. The King contributed £1000 to this fund, and the first personages in the kingdom were subscribers. Handel was engaged as composer; and shortly after, Bononcini was invited from Bologna, and Attilio Ariosto from Berlin.

* The principal singers during this period were, in addition to those before mentioned, the Cavalier Valeriano, Mrs Barbier, Mrs Leveridge, Mrs Anastasia Robinson, (afterwards Countess of Peterborough,) and Diana Vico.

Handel was empowered to engage the singers ; and the first opera performed was *Numitor*, (by G. Porta) in which Senesimo, Berenstadt, Boschi, and Durastanti appeared. This was followed by *Radamisto*, (Handel,) and *Narciso*, (D. Scarlatti,) and the theatre closed with *Numitor*. In 1723, Cuzzoni arrived ; and in 1726, Faustina : the former was a native of Parma ; the latter a Venetian : and these two celebrated singers were each followed by a party of warm adherents, who carried on a musical war as fierce and as relentless as those which were waged in France by the Lullyists and Rameauists, or the Gluckists and Piccinists. Frequent disturbances at the Opera House were the consequence of this rivalry and partizanship ; which were only put an end to by Cuzzoni's leaving England. These were not the only disputes which disturbed the tranquillity of the noble directors of the Royal Academy. The two composers, Handel and Bononcini, differed, as it might be expected they would. The nobility divided into two parties ; the one in favour of Handel, the other equally warm in favour of Bononcini. The disputes and dissensions, thus commenced, continued till the departure of the latter, in 1727. The next year, the whole of the sum of £50,000, originally subscribed, being expended, exclusive of the money produced by the sale of tickets, and taken at the doors, the governor and directors of the Royal Academy declined entering into any engagements with the performers upon their own responsibility ; the latter, therefore, left England, and the opera was closed. In the autumn of 1728, the Opera House being in the possession of M. Heidegger, a gentleman who figured for many years in England, where he was known under the name

of the Swiss Count, he formed an engagement with Handel; and they agreed to revive the Italian opera, and to carry it on at their own risk. Handel went to Italy to engage singers; and the house opened in July with his *Lotharius*, which was composed, rehearsed, and performed, within the space of a fortnight. The singers who appeared in it were, Signors Bernacchi and Annibale Pio Fabio; Signoras Merighi, Strada, and Bertold, from Italy; with M. Reimschneider, from Hamburg. The latter was a bass; and in the advertisement in which these singers were announced, it was stated, that there were no bass voices "worth engaging in Italy." In 1730, Senesimo returned to England; and Cuzzoni was also re-engaged in 1733. These two singers had before shewn themselves very refractory, and they soon renewed their quarrels with Handel, in which they were supported by a party of the nobility. At the close of the season they left the opera; and Handel having entered into another engagement with Heidegger, made a second tour to Italy, to make fresh engagements. He there heard both Farinello and Carestini; giving the preference to the latter, he engaged him, and they returned to England together. In the meantime, the nobility and gentry, who had taken the part of Senesimo and Cuzzoni against Handel, opened a subscription for the performance of Italian operas at the theatre in Lincoln's-Inn-Fields; they invited Nicolo Porpora from Italy, as a composer; and engaged Senesimo, Cuzzoni, Montagnana, Segatti, and Bertolli, as singers. Handel brought out *Caius Fabricius*, on the 4th of December, 1733, for the purpose of introducing Carestini to the

public. This singer was a native of Monte Filatrana ; his voice, originally a soprano, changed into the fullest, finest, and deepest counter-tenor that was, perhaps, ever heard ; he was much admired ; and it was the opinion of many eminent professors, that whoever had not heard him, was unacquainted with the most perfect style of singing. During the season, the rival composers exerted all their skill, and called forth all their resources ; Handel producing several of his best operas, amongst them *Ariadne*, one of the most brilliant of his compositions. At the close, his engagement with Heidegger being completed, he left the Opera House, (which was taken by the nobility,) and opened the theatre in Lincoln's-Inn-Fields, with his company, subsequently removing to the new theatre in Covent Garden.

For the season of 1734-5, the nobility engaged Farinelli, a native of Naples, and a pupil of Porpora, in addition to their other performers. His singing produced as great an effect in that age as that of Catalani has done in this ; and he was followed, caressed, and honoured by the sovereigns, nobility, and all the higher orders of almost every country in Europe. He excited, on his first appearance in London, we are told, "ecstasy, rapture, enchantment !" and the violinists of that day appear to have been unable to accompany him in his passages of agility. Handel had no singer to compete with Farinelli ; * nevertheless, the vigour of his surprising genius carried him victorious through the contest, and his operas were received with enthusiasm,

* Handel's company consisted of Carestini, Beard, Waltz, Stopelaer, Strada, Negri, and Young.

whilst those of Porpora excited comparatively but little attention. The struggle continued till 1737, when the nobility, losing Farinelli, abandoned the King's Theatre; and Handel, at the close of his season, gave up Covent Garden theatre, and went to Aix-la-Chapelle, for the purpose of renovating his health, which was suffering under the double trials of exertion and disappointment. On his return to England, Heidegger having again taken the Haymarket theatre, he renewed his engagement with him.

On the 7th of January, 1738, Caffarelli appeared in Handel's opera of *Faramond*. He was, in his best days, considered as superior to Farinelli; and, besides this eminent vocalist, Francesina, Marchesina, and Merighi, sung in *Faramond*. This season was most disastrous to the managers. Handel was obliged to sell out of the funds, the investments of his former savings, to pay his singers; and Heidegger not being able to raise a subscription for another season, abandoned the opera altogether. In 1739, the Haymarket theatre was opened for the performance of oratorios by Handel; and the Italian opera was suspended, with the exception of a single attempt at one performance in Lincoln's-Inn-Fields, which failed.

Handel, notwithstanding the losses he had met with, and the opposition he had encountered, again carried the opera on, at his own risk; in the season 1739-40, engaging the best singers then in England; and, on the 10th of January, 1740, he produced *Deidamia*, which was the last piece he composed on secular subjects, or in any other language than English. At the close of the season he went to Ireland; and after the lapse of some months, the performance of Italian operas

was renewed, in the King's Theatre, Haymarket, by a company under the management of the Earl of Middlesex, with the celebrated Galuppi as composer.

The new singers, who appeared this season were Monticelli and Andreoni, sopranos; Amorevoli, tenor; Signoras Visconti, Panichi, and Tedeschi. In 1743, three new singers were added to these, namely, Frasi, Galli, and Contini. The two former continued for some time in public favour; the latter only remained one season. At the close of the year, Galuppi returned to Italy, and Lampugnani, a young composer of great merit, was engaged in his room. The Opera House was shut in 1745, owing to the Rebellion then raging in the northern parts of the kingdom, and the prejudice excited against foreign performers. At the Little Theatre in the Haymarket, however, an attempt was made to give operas. Frasi was the *prima donna*, and Galli, the principal male singer. The performance only continued ten nights. In 1746, the singers were Signors Monticelli, Jozzi, and Ciachi; and Signoras Imer, Pompeati, afterwards Madame Cornelié, and Frasi. Violetta, afterwards Mrs Garrick, was engaged in the ballet. Gluck's music was first introduced into England by this company, on the 7th of January, 1746, when his opera of *La Caducta de Gigante* was performed. Monticelli left England in this year; and though the Earl of Middlesex (who, in 1747, was joined by a number of other noblemen) carried on the opera in that year, and in 1748, it was a losing concern, and offered no feature worth recording. At the end of the latter season, the performance of serious operas was discontinued; but comic

opéras were represented in the autumn of 1748, for the first time, by a company of buffa singers, brought here by Signor Da Croza, the celebrated Guadagni being the principal male. Da Croza quarrelled with the manager after the first season, and took his company to the Little Theatre in the Haymarket, where they performed till this adventurer, after his benefit, on the 7th of April, 1750, ran away, leaving a great many debts behind him, due to his performers and many of the metropolitan tradesmen. This event put an end to operas of every description for some time.

In 1750, the celebrated Giardini came to England. His performances on the violin were the finest that had then been heard in this country.

In 1753 and 1754, the Opera House was opened for serious operas, under the management of Signor Vaneschi; but the performances excited little attention till the arrival of Mingotti, in the autumn of 1754, who was much followed and caressed. The season of 1755, by the influence of her attractions, the splendid playing of Giardini as leader, and the aid of the new operas of *Siroe*, (Lampugnani,) *Riccimero*, (Galuppi,) and *Ezio*, (Perez,) was one of the most successful in the annals of opera management. Ricciarello, (who had a clear, flexible, and silver-toned voice); Ciprandi, a tenor, of much taste and feeling; Mondini, a baritone; and Colomba Mattei, were the other vocalists. Mingotti was the only one who attained to much celebrity. Her style of singing was always grand, and such as shewed her to be complete mistress of her art; and she was a very superior actress. She contrived, however, like Senesimo and Cuzzoni, to quarrel with the manager; and the disputes, which were the

consequence of their disagreement, had such an unfavourable effect upon the opera, that, in 1756, Vaneschi was compelled to imitate Da Croza,—he left the country deeply in debt. In 1757, the theatre was under the management of Mingotti and Giardini, with nearly the same company: But they gave it up at the close of the season, having sustained considerable pecuniary loss.

Signora Mattei, and her husband Trombetti, succeeded Mingotti and Giardini, and engaged Signor Cocchi, of Naples, as composer; and Pinto, an Englishman by birth, but of Italian parents, as leader, in the room of Giardini. They continued directors till 1763; and during that period, the following singers (besides Mattei herself, who was the prima donna) were engaged: Signor Potenza, whose merits were of a very limited description; Tenducci, who was also a singer of the second class; Elisi, whose reputation as a singer, and abilities as an actor, were great; Giustinelli, Cremonini, and the Amicis family, of whom Signora Anna di Amicis captivated the public in various ways. There was, besides, a complete company for the opera buffa, consisting of Paganini, Tedeschini, and Sabelloni; Signoras Paganini, Eberardi, and Caleri. The principal operas performed were *Ciro Riconosciuto*, (Cocchi,) *Il mondo della Luna*, (Galuppi,) *Arianne e Teseo*, *Il filosofo di Campagna*, (Galuppi,) *La Pescatrice*, *Il Tutore e Pupilla*, with *Orione*, o *sia Diana Vendicata*, and *Zanaida*, two operas, by John Christian Bach, who was engaged by Mattei, in 1763, and by whom clarionets were first introduced into the orchestra in *Orione*. At the close of the season of 1763, Mattei left England; and for the season 1764–5, the opera

was again under the management of Giardini and Mingotti, who were, a second time, considerable losers.

We now find three musicians, named Gordon, Vincent, and Crawford, in the management. Vincent, though possessed of some considerable property, was entirely ruined; and Gordon and Crawford barely escaped bankruptcy. Manzoli was the principal singer for their first season, 1764-5; and Dr Burney says, that the lovers of music in London were more unanimous in approving his voice (which was a powerful and voluminous soprano) and talents, than those of any singer within his memory. Dr Arne composed Metastasio's opera of *Olimpiade* for Manzoli, which failed. Ciprandi, a tenor; Signora Cremonini, a good musician, but with a feeble voice; and Miss Young, (afterwards the wife of Mr Barthelemon, the leader of the opera band,) composed the company. Mr Barthelemon, in the course of the season, brought out *Pelopida*, which was well received. The most successful opera, however, during the administration of the above-named triumvirate, was *La Buona Figliuola* of Piccini. This opera was first performed in England, on the 9th of December, 1766; and it rendered the name of Piccini, "which had scarcely penetrated into this country before, dear to every lover of music in the nation."

In 1767, Guarducci, Grassi, and Zamparini, were the principal singers; the former had a clear, sweet, and flexible voice, but was not equal to Manzoli, whom he followed. He, however, succeeded in establishing himself in the favour of the English; and besides his performance at the Opera House, he was engaged to

sing in the oratorios, receiving, for twelve performances, £600, a larger sum than was given to any other performer, previous to Miss Linley. Signora Grassi, afterwards Mrs Bach, was a chaste, but unimpassioned singer. Zamparini's talents were obscured by her affectation. The *Buona Figliuola maritata*, (Piccini,) was performed this year. The celebrity of the composer attracted great crowds on its first representation; but it was not very well received. The fact appears to be, that the music was too difficult for the performers. In January, 1768, *Ifigenia in Aulide*, (P. Guglielmi,) was performed, the composer himself being then in London. In the next season, no serious operas were produced, the performances being confined to the buffa productions of Galuppi, Piccini, and Guglielmi: the principal singers were Lovattini, and Signora Guadagni. Signor Guadagni also returned to England in the autumn of 1769.

The Opera House was, in 1769-70, under the management of the Hon. Mr Hobart. The serious operas played during that season were *Olimpiade*, (a pasticcio, but principally by Piccini,) *Ezio*, (Guglielmi,) and *Orfeo*, (Gluck.) Guadagni obtained great admiration in the last-mentioned piece, by the excellence of his acting and singing. He left England in 1771, owing to his disputes with the manager and the public, in which we think he was not well treated by either; and was succeeded by Tenducci, who, though only a second-rate singer when he first came to England, was now so much improved, as to be considered equal to take the lead in his profession, not only here, but at the great theatres in Italy.

In 1772, Millico and Sacchini arrived in

England, and took the Opera House. The friends of Tenducci, with those of the composers, Cocchi, Giardini, Guglielmi, Vento, and Bach, formed parties against them, contending that Millico could not sing, nor Sacchini compose. In the end, however, "merit triumphed over prejudice; Sacchini's compositions were generally allowed to be admirable; and Millico's patient exertions were rewarded by a crowded house at his benefit." The ballet became, at this period, a great object of attraction, on account of the superior talents of Mademoiselle Heinel, whose salary was £600; in addition to which the Macaroni club presented her with a sum of the same amount. Sacchini and Millico continued their management for two seasons; and, in the autumn of 1773, they resigned the théâtre into the hands of Mrs Brookes and Mrs Yates, who were more successful than any of their predecessors. Their first plan was, to perform plays alternately with the Italian operas; but the Lord Chamberlain would not allow them to proceed long in that course. At this period "the serious opera uniformly consisted of the following persons:—the primo uomo, soprano, prima donna, and tenor; the secondo uomo, soprano, seconda donna, and ultima parte, bass. It had rarely more characters, and choruses were seldom introduced."*

Miss Cecilia Davies, the first Englishwoman who was considered worthy of being the prima-donna at the principal Italian theatres, appeared in 1773, in Sacchini's opera of *Lucio Vero*. She had a good voice, which she managed well; and

* Lord MOUNT EDGECUMBE'S *Reminiscences*, p. 13.

her powers of execution were unrivalled by any singer then in England; whilst on the continent Gabrielli alone could surpass her. She only remained for the season; Millico departed at the same period, and the latter was succeeded, in 1774, by Venanzio Rauzzini, a young, handsome man, with an agreeable countenance, an uncommonly sweet voice, and great animation. His powers were rather limited; but he was much liked, and sung at the opera for three seasons.* He composed several operas, one of which, *Piramo e Tisbe*, was brought out in England. Madame Schindlerin, (a German,) was the prima donna, and sung with Rauzzini in that opera; as also in those of *Armida* and *Montezuma*, both by Sacchini. Trebbi was engaged to succeed Signor Lovatini; and Signora Sestini was the prima buffa.

In the season of 1775-6, Schindlerin was replaced by Gabrielli, an admirable singer and actress, whose caprice was equal to her talents. She always took her sister Francesca with her, who was put into her parts, when she chose to assume indisposition, and declined appearing. Lord Mount Edgumbe says, it is thought this singer never put forth all her great powers in England. The operas in which she performed were *Didone*, (Sacchini,) *Cajo Mario*, (Piccini,) and *La Vestale*, (Vento.)†

In 1776, Mr (afterwards Sir John) Gallini, a

* Signor Rauzzini died at Bath, in 1810.

† About this time the Pantheon in Oxford Street was supported by the talents of Signora Agujari, who was engaged at the enormous salary of £100 per night. Her voice was one of the finest and most powerful ever heard; and her execution almost miraculous. Signora Giorgi, afterwards Madame Banti, also sung there.

celebrated dancing master, took the Opera House, and Signora Pozzi (a young lady with a brilliant clear voice, but totally unformed) succeeded Gabrielli. She failed on her first appearance, and Miss Davies was re-engaged. Roncaglia replaced Rauzzini, to whom he was inferior in every respect; the second singer was Signor Savoi; Mademoiselle Danzi, a German lady, with an Italian name, was also engaged.

The season of 1778-9 was distinguished by the arrival of Pacchierotti, the most celebrated singer of the day. His voice was a full and sweet soprano, extending to B flat, and sometimes to C in alt. His taste was refined and classical, his judgment pure, and his scientific acquirements profound. He was accompanied to England by Bertoni, a native of Salo, a little island in the neighbourhood of Venice, and a dramatic composer, in whose success Pacchierotti took great interest. This singer made his first appearance in London in *Demofonte*, (a pasticcio,) "in which he sung four songs, in different styles, by as many different composers, which shewed his versatile talents to the greatest advantage, and at once established his reputation." * After the close of the season, in 1779, Pacchierotti went to Italy, and Roncaglia was re-engaged. In 1780, the former returned, and continued the principal singer, till 1784. Signora Bernasconi was the prima donna; Ademberger, (a German,) the tenor; and Rovedino the bass, in the season of 1778-9. In 1780, Ansani, a very clever singer, succeeded Ademberger; and Danzi, (then become Madame Lebrun,) was the principal female;

* Lord MOUNT EDGECUMBE'S *Reminiscences*, p. 27.

Pozzi¹ was the second woman, and Manzoletto the second man. Lord Mount Edgecombe says, this season was the best he ever remembered; the company was capital, and its success proportionate to its merits. The three or four following seasons were not so good. Lebrun was succeeded by Maccherini, the wife of Ansani, who had a considerable reputation in Italy, but failed in England; her voice was a mere thread, scarcely audible in the orchestra; and she only sung for a few nights. A new opera, *Giunio Bruto*, in which the father and son were performed by Pacchierotti and Ansani, was necessarily abandoned. Signora Prudom, engaged as second woman, then took the place of prima donna, and gave great pleasure by the sweetness of her voice, and her chaste, good style of singing. Signora Morigi was the next engagement; but she was almost as feeble as her predecessors; and a third, named Lusini, had little better success. The operas which met the most approbation during these seasons, (and which, owing to the want of a great female singer, were supported principally by the talents of Pacchierotti,) were, *Rinaldo*, (Sacchini,) *L'Olimpiade* and *Ezio*, (pasticcios,) *Quinto Fabio*, (Bertoni,) and *L'Eroe Cinese*, (Rauzzini.)

The comic opera at this time was very respectably supported.* Sestini, a handsome, sprightly, and good actress, was first woman for many years; the first buffo was Trebbo, a moderately good

* The company for the comic opera consisted of the primo buffo, tenor, prima buffa, buffo caricato, bass, seconda buffa, and ultima parte, bass. There were also the uomo serio and donna seria, usually the second man and woman of the serious opera. *for (see) to (see)*

performer ; and the other characters were chiefly supplied from the performers in the serious opera. Jermolli, Viganoni, and Allegrante, were also successively engaged ; the last was universally admired.

The seasons of 1784 and 1785 present scarcely any features worthy of notice. In the former, Crescenti was the first man, in the place of Pacchierotti ; he had a feeble and uncertain voice, and was superseded, in 1785, by Tenducci. Bobbini was the new tenor, and Tasca the bass. The latter had a powerful voice, and was a good musician. In this season, however, as in several previous ones, the ballet was much more attractive than the opera ; and the performers in the former were superior to those in the latter.

In 1785, the parties connected with the Opera House became involved in quarrels and law-suits, which it is not our province to detail ; and the house was shut up till the spring of 1786, when it was again opened, under the regency of Gallini.

The principal singers this season were Madame Mara* and Rubinelli. The former appeared in a pasticcio, *Didone abbandonata*, and was for a time the sole support of the opera. In *Didone* she introduced four songs, of very different characters, by Sacchini, Piccini, Mortellari, and Gazzaniga, and they were all severally encored during the run of the opera. This lady, (who had been some time in England, and had sung at the grand performances in Westminster Abbey in 1784, in commemoration of Handel,) was one of the greatest singers ever heard in this country. Handel's music was never given with more effect

* A native of Cassel, where she was born, in 1750.

than by her; and "in the expression of *pathetic* passages, of that peculiar cast which so eminently characterizes the sacred productions of that composer, she rose superior to every competitor." Without much feeling herself, she had the power of making others feel deeply, and frequently drew tears from her auditory. As a bravura singer, Mara was also unrivalled: "her voice, clear, sweet, distinct, was sufficiently powerful, though rather thin; and its agility and flexibility rendered her a most excellent singer"* in that style. Rubinelli, who appeared shortly after Mara, "possessed a contralto voice of fine quality, but limited compass. It was full, round, firm, and steady in slow movements, but had little agility, nor did he attempt to do more than he could execute perfectly." He made his debüt in the opera of *Virginia*, (Tarchi,) on the 4th of May, 1786. Cherubini was the nominal composer at the Opera this year; he had, however, no opportunity of displaying his abilities.

Several new operas were produced in 1787; the principal were, *Alceste*, (Gresnich,) *La Vestale*, (Rauzzini,) and *Armida*, (Mortellari.) A pasticcio from Handel's works was also performed, to induce the King to visit the Opera. This year the comic opera was admirably sustained. Signora Storace made her first appearance, and was supported by Benini, Mengozzi, and Morelli; the latter had a bass voice of great power, and was a very good actor.

In 1788, the engagements of Rubinelli and Mara having expired, the celebrated Marchesi arrived, and appeared in Cherubini's opera of *Giulio Sabino*. He was a spirited and expressive

* *Reminiscences of a Musical Amateur*, p. 59.

actor, and "his vocal powers were very great. His execution was very considerable, and he was rather too fond of displaying it, nor was his cantabile singing equal to his bravura. In recitative, and scenes of energy and passion, he was incomparable."* He does not appear, however, to have equalled Pacchierotti in pathos and tender expression.

On the 18th of June, 1789, the Opera House was destroyed by fire, not without suspicion of design. The present building was erected on its site, by Signor Novelsielski, in 1791; but owing to disputes amongst the proprietors, it was not opened till 1793. In the interim, operas had been performed, under the management of Mr O'Reilly, at the Pantheon, Oxford Street, which was also destroyed by fire, on the 14th of January, 1792; and entertainments of singing and dancing were given by Mr Taylor, (who had been associated with Sir John Gallini in the management,) at the new Opera House.

The season at the Pantheon had been so unfavourable, that O'Reilly contracted debts to the amount of £30,000. When the new Opera House was completed, Mr Taylor, with Messrs Sheridan, Holloway, (who had a groundlease of the property from the Crown,) and Sheldon, proposed an outline for a general opera establishment, which received the approbation of his present Majesty, then Prince of Wales, the Duke of Bedford, and the Marquis of Salisbury. The terms of this arrangement were, that the debts of the Pantheon should be transferred to the King's Theatre, in consequence of the license

* *Reminiscences of a Musical Amateur*, p. 67.

being taken from the former, and given to the latter exclusively, the direction of which was to be confided to five noblemen, to be named by the Prince of Wales, the Duke of Bedford, and the Marquis of Salisbury. A deed was concluded in August, 1792, in pursuance of this arrangement, with a provision, that if the parties above named did not appoint directors, then the sole management should be in Mr Taylor. The property was conveyed to trustees by this deed; and it was charged with several encumbrances, in the shape of annuities to Mr O'Reilly, &c.

The new theatre opened on the 26th of January, 1793, under the sole management of Mr Taylor, no directors having been appointed,* with the burletta of *Il Barbiere di Siviglia*. Morelli and Storace were the principal singers. For the serious opera, Signor Bruni (a very weak and poor singer, in comparison with his three immediate predecessors,) was the first man, and Madame Mara the prima donna. Michael Kelly was the tenor; he was a good musician, and not a bad singer, but he was never much liked by the audience, though he sung for several seasons. He was subsequently, till his death, on the 9th of October, 1826, stage manager.

The next year the King's Theatre opened with a very fine company. For the serious opera they had Signor Crescentini, first man; David, tenor; Rovedino and Morelli, basses; and Madame Banti, prima donna: for the opera buffa, Signoras Pastorelli, and Casentini, and Signor Morichelli. Madame Banti had performed at the Pantheon, under the name of Giorgi; and though she had

* See *Seven Years of the King's Theatre*, by JOHN EBERS, p. 7—9.

very little application, "the most correct ear, with the most exquisite taste, enabled her to sing with more effect, more expression, and more apparent knowledge of her art, than many much better performers." Her voice, in the lower notes, went below the ordinary sopranos: "these notes were rich and mellow; the middle, full and powerful; and the very high, totally devoid of shrillness." Her first appearance was in the opera of *Semiramide*, (Bianchi,) on the 26th of April. Mrs Crouch was also engaged for the serious opera.

In 1796, Signor Roselli was first singer; and in 1796-7, Mr Braham* filled that situation. This gentleman ranks without doubt at the head of the English school, and there are few persons living who have not heard him with delight and admiration. His voice is more powerful than that of any other English tenor, and is of the finest quality. He is a good musician; and though, for some years, his better judgment was made to succumb to the vitiated tastes of the mixed audiences who frequent the London theatres, yet there is no singer who knows better what faults to avoid, or what beauties to adopt, to render his execution perfect. His singing of some of Handel's declamatory songs is unequalled for energy; and, when we lose him, we are not aware of any singer who can so effectually fill his place.

* Mr Braham was born in London, in 1772.

CHAPTER XXII.

THE PROGRESS OF THE ITALIAN OPERA IN ENGLAND,
FROM THE COMMENCEMENT OF THE EIGHTEENTH
CENTURY, TO THE CLOSE OF THE SEASON OF 1829.

THERE was very little alteration in the opera company till the season of 1802-3,* when Mrs Billington appeared as the prima donna in the place of Madame Banti, on the 4thth of December. The opera chosen on this occasion was *Merope*, (Nasolini.) Mrs Billington had just returned from Italy, and she acquired a celebrity never before the lot of any English singer. "Her voice, though sweet and flexible, was not of that full nature, which formed the charm of Banti's, but was rather a *voce di testa*, and in its very high notes resembled a flute or flageolet. Its agility was very great, and every thing she sung was executed in the neatest manner, and with the utmost precision. Her knowledge of music enabled her to give great variety to her embellishments, which, as her taste was good, were always

* In 1803, Mr Taylor, who had become considerably embarrassed, sold one-third of his property in the Opera for £13,355, to Mr Gould, a man of family and fortune, in whose hands the management was vested. In 1804, a further share was sold to Mr Gould for £4165, which increased his share in the property to 7-16ths; and, shortly after, Mr Taylor mortgaged the remaining 9-16ths to him for £5700.

judicious ;” * and she sung with the utmost delicacy, and uncommon skill. In the following year, (1804,) Signora Grassini was engaged along with Mrs Billington, with whom she sung alternately, making her first appearance on the 14th of January, in the opera of *La Virgine del Sole*, (Mayer.) Her voice, which had been a high soprano, was, by some accident, reduced to a contralto ; she had lost all her upper tones, and possessed little more than one octave of good natural notes ; if she attempted to go higher, her voice degenerated into a scream. She was, however, an excellent actress,—and her grace, expression, and lovely figure, cannot yet be forgotten. The first man was Viganoni ; and Signor Righi, a singer of only moderate pretensions, was added to the company. Mr Braham also sung during the season.—In 1805, Winter’s opera of *Zaire*, written expressly for Grassini, and the *Erifile* of Bianchi, written for Mrs Billington, were performed for the first time. Cimarosa’s *Gli Orazzi, e Curiazzi*, was also produced for Grassini’s benefit. Dr Burgh says :—“ One of the most complete musical banquets that we ever remember to have partaken of, was the revival of *La Cosa Cara*, a comic opera, by Martini, on Saturday, the 29th of June, and repeated, we believe, to the conclusion of the season, on Saturday the 20th July. The singers were Mrs Billington, Mr Braham, Signor Viganoni, Signor Morelli, Signora Storace, Signor Rovedino, M. Weichsell, and Mr Kelly, who most admirably personated the old man. In this excellent specimen of what a comic opera *should* be, in which the broad

* *Reminiscences of a Musical Amateur.*

humour of Morelli and Storace are contrasted with the serious characters, represented by Mr Braham and Mrs Billington, dramatic music appears to have made as near an approach towards perfection as we can ever reasonably hope to witness."*

In the season of 1806, the operatic music of Mozart was first introduced into England; his *La Clemenza di Tito* being performed on the 29th of March, and on the 25th of April, the incomparable buffo, Naldi, appeared in *Le due Nozze, ed un sol Manto*, (Guglielmi.) At the close of the season, Mrs Billington and Signora Grassini retired,—the former quitting the stage entirely, and the latter returning to Italy.

Madame Catalani was engaged as the prima donna, on the departure of the two last named singers, and appeared on the 13th of December, in Portogallo's opera of *Semiramide*. The effects produced by this admirable singer were electrical; and, for several seasons, she reigned sole and supreme, as she would bear "no rival near the throne." Her powers were of the highest order, both as a singer and as an actress. She excelled alike in the seria and buffa styles; and in the former, the splendour of her matchless voice, her commanding figure, and the lightning that flashed from her eyes, rendered her the most impressive actress that had ever trod the opera stage. Her voice was of a most uncommon quality, and capable of exertions almost supernatural. Her throat was endued with the power of expansion and muscular motion by no means usual; and when she threw out all her voice to the utmost, it had a volume and strength that were surprising;

* *Anecdotes of Music*, iii. 356.

while its agility in divisions, running up and down the scales in semi-tones, and its compass in jumping over two octaves at once, were equally astonishing.* She was not without defects; for she often sung out of tune, and paid no very strict regard to time; but take her for all and all, we shall not soon look upon her like again.

Signor Siboni, (a tenor,) a good musician, but with a weak voice, seems to have been the only new engagement, except Catalani, at the Opera, in the years 1807† and 1808. In 1809, Madame Catalani transferred her services to Covent Garden Theatre; and the singing at the Opera House was, for some time, in a very disgraceful state. On the 20th of June, Signor Tramezzani made his appearance in *Sidagero*, (by Guglielmi, jun.) His voice was a tenor, of a sweet quality, rich and full; and his graceful acting, added to his delightful singing, rendered him a universal favourite. Two females came with him, and sung in *Sidagero*,—Calderini, as first woman, who made only a very short stay with us; and Bianchi, who remained as *seconda donna*.

In 1810, Catalani was re-engaged; and Signora Bertinotti was brought over to perform alternately with her. She made her first appearance on the 22d of December, in a new opera called *Zaire*, composed expressly for her, by Frederici. Bertinotti had a sweet voice, and was a good musician; but after singing in *Zaire*, and in an opera composed for her by her husband, Radicati, she left the serious for the comic style, and appeared, on the 9th of May, 1811, in Mozart's

* See *Reminiscences of a Musical Amateur*, p. 100.

† Mr Gould died in this year, and the management again came into the hands of Mr Taylor.

Così fan tutte, then performed for the first time in this country. The *Zauberflöte*, of the same composer, was performed on the 6th of June; and, on the 20th, Catalani produced *Elfrida*, (Paiesiello,) for her benefit. Bertinotti was supported in the comic opera by Collino and Cauvini, two very pretty women, and pleasing actresses; Signor Cauvini, a very respectable tenor; and Tramezzani and Naldi.

In 1811, the Pantheon was opened by one Caldas, a Portuguese, under the patronage of some of the subscribers to the Opera House, who had quarrelled with Taylor. By the mediation of Mr Ebers, the dispute was accommodated; the subscribers returned to the Opera House, and Caldas, left to himself, became a bankrupt.

In 1812, Mesdames Catalani and Dickson, (formerly Miss Poole, an English singer of great merit,) Signora Bertinotti, with Signors Tramezzani, Naldi, Martini, and Fischer, formed the *corps d'opera*; and in 1813, Madame Ferlandes, (a comic singer of little merit,) appeared. At the end of the season, Catalani again left the Opera House.

In 1814, Mr Waters, as executor to Mr Gould, obtained the management, after a chancery suit with Mr Taylor. This year Grassini returned; but though she displayed much of her former grace and style, her performance did not satisfy the public. In 1815, the male singers, to use the words of Lord Mount Edgecumbe, were so wretchedly bad, that even their names cannot be remembered. The prima donna, Madame Sessi, was alone somewhat of a singer. In 1816, the company was a little better. Madame Fodor, a Russian lady of great talents, was the first

woman. In September of this year, the theatre, by order of the Lord Chancellor, was put up for sale; and Mr Waters became the purchaser, for £70,150, giving a mortgage of the property to Mr Chambers, the banker, to enable him to raise the money.

In 1817, the following singers were engaged:—Females,—Camporese, Fodor, Pasta, Hughes, and Mori. Males,—Crevelli, Naldi, Ambrogetti, Angrisani, Begrez, and Adriano. The operas performed were *Penelope*, *Griselda*, *Le Nozze di Figaro*, *La Molinara*, *Il Don Giovanni*, *L'Agnese*, *Così fan tutte*, and *La Clemenza di Tito*. Mr Ayrton was the director of the music; and to him it was owing, that the chef-d'œuvre of Mozart, *Giovanni*, was presented to a British public. It proved more attractive than any piece which had been brought out for many years, and rendered the season a very productive one.

Mesdames Fodor and Camporese, with Signors Crevelli and Ambrogetti, were all admirable *artistes*. The first sang very sweetly, particularly as *Zerlina*, in *Il Don Giovanni*. The talents of Camporese are of a very high order. She is perfectly lady-like in her manners, and has a very agreeable voice, capable of considerable agility, full of feeling and expression, and regulated by good taste. She was a great favourite, whilst she continued at the King's Theatre. Crevelli was an excellent tenor of the old school, with a sonorous, mellow voice, and a good style of singing. Ambrogetti, with considerable powers of humour, was a better actor than singer. As the father in Paer's *Agnese*, he acted so faithfully true to nature, that the representation was perfectly oppressive. Begrez was a very agreeable tenor.

This year, Rossini's music became known in this country. The air *Di tanti palpiti*, was the first of his compositions that made its way hither; and it was soon followed by the opera of *Tancredi*.

In 1818, the manager of the King's Theatre, Mr Waters, gave considerable dissatisfaction to the subscribers, owing to what they considered the parsimony of his arrangements. A meeting was held, on the 30th of May, at the Thatched-house Tavern, Lord Aylesbury in the chair; at which, amongst other things, it was resolved, that "the Opera House was unworthy the patronage it had received." The principal topics of complaint were, that there was no composer engaged; that the ballet was too contemptible even for an unlicensed theatre; that there was no Italian female singer, consequently no serious operas could be performed; and that Mr Waters's expenditure generally was very inferior to that of Mr Taylor, although "the subscribers had consented to pay him a sum beyond what had been given at any former period;" in consequence of which, he had promised to increase his establishment. Mr Waters published a reply to the charges brought against him; and his pamphlet may be considered a curiosity, as containing extracts from his correspondence with various foreign singers and dancers, illustrating the cupidity of these professors. One of them demanded terms which would have been equivalent to £2870, 18s. 3d. for the season; two others, £2500 each; another, £1500 salary, a free benefit, with the expenses of travelling and lodgings. A ballet-master wanted 600 guineas per month for himself and wife, a free benefit, an apartment in the theatre, and a table of

three courses! Another demanded a salary of £2500, a free benefit, travelling expenses, and a table. Another asked 2500 guineas for himself and wife, a dressing-room, privilege to sing at private concerts, a coach to and from the theatre, and a table of fourteen covers!

The female performers for 1818, were, Madame Fodor, Signoras Corri, Mori, Hughes, and Leoni; the males, Crevelli, Ambrogetti, Naldi, Angri-sani, Begrez, and Garcia. Mr Ayrton, from a dispute, unfortunate in its result, we must think, to both the manager and the public, was not continued as director; M. Weichsell was the leader, and very little change took place in the band. The operas performed were, *Griselda*, *Le Nozze di Figaro*, *La Molinara*, *Il Don Giovanni*, *Il Barbiere di Siviglia*, *La Clemenza di Tito*, *Elizabetta*, and *Il Matrimonio Segreto*. Of these, *Il Barbiere di Siviglia* and *Elizabetta*, were the first of any of Rossini's operas represented in England. Signora Corri made her debüt this season in London. She was the daughter of Mr Corri of Edinburgh, and a pupil of Mr Braham. In a long musical tour with Madame Catalani, she heard most of the principal singers of Europe, and did not fail to profit by the opportunities of improvement thus afforded her. She had a beautiful voice, as to quality, with a perfect knowledge of music, and sung with great taste and judgment. Signor Garcia, who also, on this occasion, made his first appearance before a London audience, was a tenor singer, and at that time made very little impression.

In 1819, the Opera was deficient in all the essentials necessary to give the music performed there with due effect. Signora Bellocchi, with

Signors Placci and Romero, were added to the vocal strength ; the men excited no notice, and the lady, though she possessed a good sound style, had a voice neither remarkable for tone nor compass. The operas represented were, *Il Don Giovanni*, (the fine representation of the Don, by Ambrogetti, causing it to keep its ground, notwithstanding the execrable style in which the music was performed,) *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *L'Italiana in Algieri*, *La Modesta Raggiratrice*, and *Camilla* ; but so inferior, in every respect, was the *materiel* of the establishment, that the *Marriage of Figaro*, and other musical pieces, were represented with more effect on the boards of the national theatres, than on those of the Italian Opera House.

The Opera, in 1820, was even in a worse condition than during the previous year. The new vocalists were Signors Bianchi, Torri, and Albert ; two tenors, and a baritone. As actors and singers, they were very far below that standard of excellence to which the performers at this expensive place of amusement ought to aspire. The new operas produced were *La Cenerentola* and *Il Tancredi*, (Rossini,) and *Gastone e Bayardi*, (Liverati.) That they produced no impression, was to be attributed rather to the defects of their performance, than to the absence of merit in their composition. Both Rossini's operas have since become deservedly popular. The instrumental band maintained its pre-eminence ; but the ballet was as destitute of commanding talent as the vocal department. In the course of the season, Miss Rosalie Corri and Madame Lachoque Montani were engaged. The former exhibited promise of much excellence, which was afterwards

confirmed; the latter displayed no striking talent. The season terminated abruptly, owing to the embarrassments of Mr Waters, who was unable to pay his performers; and they, in consequence, on the 15th of August, being ten nights in arrear, refused to perform. Waters applied to Mr Chambers, the mortgagee, for a farther advance, which was refused; and the former used such irritating language, that the house was shortly after seized in execution at the suits of the banker; and Mr Waters fled to Calais, where, we believe, he still resides.

On the 26th of December, at a meeting of the proprietors of boxes, and subscribers to the Opera, at which the Marquis of Aylesbury was in the chair, Mr Ebers, an opulent and respectable bookseller, agreed to undertake the theatre for one year, with the whole responsibility. He engaged Mr Ayrton as director, but was himself under the control of a committee of noblemen and gentlemen, nominated from amongst the subscribers. The arrangements for the season of 1821 were made on a scale of the greatest liberality; and probably the opera was never presented more complete in all its departments. The following is a list of the vocal band:—Mesdames Camporese and Vestris, Signoras Mori and Marinoni, Madames Albert and Ronzi de Begnis, (prima donna at the Theatre-Italien, Paris,) Signors Curioni, (primo tenor at the Theatre San Carlos, Naples,) Torri, Begrez, Ambrogetti, Angrisani, Placci, Paolo de Ville, De Begnis, (primo buffo from the Theatre-Italien, Paris,) Romero, Di Giovanni, and Morandi. Of these, Signora Marinoni, Madame Albert, and Madame Ronzi de Begnis, Signor Curioni, Signor Paolo

de Ville, and Signor de Begnis, were new to the English stage. The first of these, (Marinoni,) with a powerful contralto voice, had so little taste, and was so defective in judgment, that it excited surprise how she came to be engaged as a leading vocalist. Madame Ronzi de Begnis was infinitely superior to Marinoni. To an attractive form, she added a mellifluous voice, which, though found rather deficient in power for the vast extent of the King's Theatre, on her first appearance, gained strength and compass by practice, and she soon became a favourite with the frequenters of the Opera House. She was a very lively actress; had great archness and vivacity in her deportment, and was, altogether, one of the greatest acquisitions the King's Theatre had for some time obtained. Her husband, to a fine, tall, manly, figure, added a powerful bass voice, and was the most admirable buffa singer and actor that had been seen in London for some years. He is now equally well known in the provinces as in London,—for there are very few towns of any note which he has not visited; and during the last summer, (1829,) he has, with some of his friends and companions, been giving a series of Italian operas in Dublin. Madame Albert, from the opera, *Paris*, sang only for a few nights; she was a fine actress, although a very ordinary singer. Signor Curioni has a fine tenor voice, well formed, rich and sweet in tone, and of a compass far exceeding any of our English tenors, with the single exception of Braham. Signor Paolo de Ville was a bass; he took the serious characters for that voice, but was far behind De Begnis in every musical requisite.

The Theatre opened, on the 10th of March, with *La Gazza Ladra*, then performed for the first time. It was well received, by an overflowing house. The other operas given during the season, were, *Agnese*, *Tancredi*, *La Clemenza di Tito*, *Il Turco in Italia*, (Rossini, first time,) *Il Don Giovanni*, and *Le Nozze di Figaro*. They were all successful; and the ballet appears to have been equally so. Albert, Fanny Bevis, Deshayes, Coulon, and other celebrated Parisian *artistes* were engaged, at an enormous expense; and nothing could exceed the magnificence with which the new pieces were got up. His Majesty visited the theatre twice; and though it was generally well attended, yet Mr Ebers incurred a loss of upwards of £7000; the receipts being £32,223, 13s. 1d., the expenditure £39,298, 18s. 1d.

Towards the close of 1821, Mr Chambers purchased of Mr Waters all his right and title in the King's Theatre, for the sum of £80,000; and Mr Ebers again took it, at the enormous rent of £10,000 per annum. Mr Waters, as soon as he heard of this arrangement, considered it so favourable to Mr Chambers, that he filed a bill in Chancery against him, to rescind the sale; and we do not know whether the question is yet settled.

Mr Ayrton having resigned his situation, in consequence of being controlled by the committee in what he considered the proper exercise of his authority, Signor Petracchi was, in 1822, brought over from Milan to take the active management of the Opera, under the control of the committee, consisting of Count St Antonio, the Earls of Fife, Mount Edgecumbe, and Aylesbury, and Lord Lowther. Madame Graziana, Signora Cinti, Signora Rosalbina Caradori, with Signors Cerutti,

Castoni, and Zuchelli, formed the new engagements; whilst all the old *artistes* were retained, with the exception of Signora Mori and Signor Paola de Ville. Of the ladies, Signora Caradori (a native of Milan, and the daughter of the Baron de Munck) is the only one who has become a great favourite with the public. She has improved very considerably in power, and also in scientific acquirements, since her first débüt; and, under the name of Madame Caradori Allan, (having married Mr Allan, the secretary to the Opera House,) has visited most of the principal cities and towns in the empire; and won golden opinions from all her auditors, no less by the charms of her singing, than by the elegance and propriety of her deportment. Castoni is a bass, of limited powers, but with sound judgment; Zuchelli is also a bass, with a voice of immense volume, and a style noble and impressive. He is an Englishman by birth, and passed the first eight or nine years of his childhood in this country; he therefore speaks English better than foreigners in general, though with a slight foreign accent. The operas performed were *Le Nozze di Figaro*, *Il Barone de Dolsheim*, (Pacini, first time,) *Il Turco in Italia*, *La Gazza Ladra*, *I due pretendenti*, (Mosca, first time,) *Pietro l'Eremita*, *Otello*, *Il Barbiere di Siviglia*, *Le Nozze di Figaro*, and *Il Don Giovanni*. Mr Ebers again incurred loss; the receipts being £41,508, and the expenditure £46,876.

In 1823, the Opera House was still in the hands of Mr Ebers; and that gentleman remained the nominal manager, though his efforts were curbed and impeded by the committee of noblemen already mentioned. The new performers engaged

were Signor Porto, Signor Reina, Signora Borgondio, and Signora Clarini; the three latter never emerged from the obscurity of third or fourth-rate singers, though Reina was a good actor; but Porto was a manifest acquisition to the theatre. His voice is a bass, "round in tone, extensive in compass, and tolerably flexible. His intonation is more correct than that of the generality of Italian basses, and his style masterly." Signor Garcia was re-engaged; he is a tenor of great power, and an excellent musician, being greatly improved since his first appearance here. The new operas were *La Donna del Lago*, *Ricciardo e Zoraide*, and *Matilde e Corradino*, of Rossini; and *Elisa e Claudio*, of Mercadante. The latter failed: the former were eminently successful,—a result due as much to the charming singing and acting of Signor and Madame Ronzi de Begnis, and Madame Camporese, as to the merits of the operas. The other operas played were, *La Clemenza di Tito*, *Le Nozze di Figaro*, *La Gazza Ladra*, *Tancredi*, *La Donna del Lago*, and *Otello*. The loss on the season exceeded £9000; the expenses being £46,448, and the receipts £37,241.

In 1824, Mr Ebers declined opening the theatre, which was leased to Signor Benelli, an Italian,—the Marquis of Hertford, the Earl of Glengall, Colonel Cook, and the Hon. Henry de Roos, being security for the rent, (£10,000.) He commenced the season in a dashing style, making the most expensive engagements; and though his credit had long been entirely gone in Italy, he found no difficulty in contracting debts in England to a large amount.

The principal object of attraction at the Opera this year, was Madame Rossini, the wife of the celebrated composer, who was engaged as prima donna, Rossini himself being engaged as director. *Zelmira* was selected as the piece for Madame Rossini's debüt, which took place on the 24th of January, when a crowded audience was assembled. Rossini, on entering the orchestra, was received with loud plaudits. Madame Rossini, by birth a Spaniard, and by nature and education gifted and trained for the art, as Signora Colbran, had, from 1806 to 1815, been one of the first singers in Europe. In that year, her voice, it is said, began to lose its power; and we are told, by Rossini's biographer, that, from 1816 to 1822, she usually sung out of tune, being either too sharp or too flat. In that year, her union with Rossini took place; and she shortly after left Italy, with her husband, for Vienna. This lady was not very successful in England; and probably her talents were not duly appreciated. That inaccuracy of tune which M. de Stendhall notices, was not perceptible: "she certainly," says the Editor of the *Quarterly Musical Review*, "made some of her notes occasionally too flat, but she preserved the polish in her general execution so correctly, as to enable us to contradict the strong assertions of her calumniator." Her voice had not the brilliance, richness, and freshness of youth; but her style was imposing and dignified; and there were very few inequalities in her singing.

Zelmira was only relished, not liked, by the English audience; and it was soon succeeded by *Il Barbiere di Siviglia*, which was, in its turn, displaced, to make room for Madame Catalani,

who re-appeared on the 28th of February, in the character of *Aristea*, in Mayer's *Il Fanatico per la Musica*. Her reception was most flattering; and she made the character the vehicle of introducing several pieces of music from other composers; in which, though it was evident that her voice was in some degree beginning to feel the effects of constant excitement, and increase of years, shewn by an occasional harshness of tone, and the apparent force sometimes required to throw out her notes, she exhibited all that magnificence and grandeur which ever characterized her efforts, and stamped her, during her legitimate supremacy, as the undoubted queen of song. Novelty, however, supersedes all other claims; and, after the first few nights, Catalani was not followed with that ardour at first evinced to hear her.* Madame Pasta also re-appeared in England this season, on the 24th of March, as *Desdemona*, in Rossini's *Otello*; and burst upon the town, in all the force of her majesty of expression, and dignity of action. Her voice is a fine *mezzo-soprano*, of an extensive compass, with delightfully rich and sweet tones. She has a pure style, and a cultivated and refined taste; which is evinced by her avoidance of commonplace ornaments. Her performance of *Medea*, and her singing of the fine recitative and air

* In 1823, Madame Catalani sung at the first Yorkshire Musical Festival. In 1825 she left England for the continent; and, after appearing at most of the principal towns there, she returned, in the autumn of 1828, in time to sing at the Derby, York, and Manchester festivals. She had then lost much of her former powers; and, after a visit to Ireland, she determined, we believe, to retire from public life. She is at present on the continent.

from *Il Tancredi*, "*O Patria*," are her chef-d'œuvres.

One of the best performers of the season was Signor Remorini, a *basso cantante*, of very considerable power, and a respectable actor. A Madame Biagioli performed for a few nights; but, although as a private singer she was much admired, she did not succeed at the Opera House. There were one or two other new performers; but they were not heard of after the season. The operas performed were *Zelmira*, *Il Barbiere di Siviglia*, *Il Nuovo Fanatico per la Musica*, *Ricciardo e Zoraide*, *Otello*, *Il Turco in Italia*, *La Donna del Lago*, *Il Don Giovanni*, *Tancredi*, *Le Nozze di Figaro*, *Semiramide*, (Rossini,) and *Romeo e Giulietta*, (Zingarelli). The two last and *Zelmira*, were the only novelties. It had been announced, that Rossini was engaged on a new piece, *Ugo, Re d' Italia*; but he never finished it; and, having quarrelled with the management, at the end of May he transferred his services to the *Academie Royale*, Paris.

The loss of the parties concerned in the Opera this season was very great; a result to be expected, when the extraordinary exactions of the principal singers are considered,—exactions which must ultimately prove most injurious to the interests of music. Madame Catalani had one-half the receipts taken at the doors upon the nights of her performance; and a moiety of the sums for which those boxes, that were unlet at the time of her engagement, let for; Rossini and his lady had £2500 for six months; and the others in proportion. At the close of the season, the receipts were said to have amounted to £45,000; whilst the expenses were £60,000;

leaving a balance of £15,000. Benelli ran off to the continent. Mr Ebers appealed to the Lord Chancellor against Benelli; and Benelli to the Court of King's Bench against Mr Ebers. The decisions of the courts of law and equity made the latter liable for the deficiencies incurred by the former, and he felt obliged to open the theatre again, to endeavour to rescue himself from the ruin which seemed to be impending. He therefore applied to Mr Ayrton to undertake the direction, which that gentleman consented to do, at a very late period, and under every possible disadvantage. He made the following engagements for the season of 1825 :—Mesdames Ronzi de Begnis, Vestris, and Caradori; Signors Garcia, Curioni, Begrez, Remorini, Porto, Crevelli, Di Giovanni, Rubbi, and De Begnis, with a chorus of thirty-six voices; Signor Spagnoletti, leader, and Signor Coccia composer and conductor. The opening of the theatre was announced for the 13th of February, with *Il Don Giovanni*; but, previous to that day, it was found that the north wall, which supported the edifice, was giving way; and the license was withheld, until the building should be rendered secure. The company was transferred to the little theatre in the Haymarket, where they opened, on the 1st of March, with *Le Nozze di Figaro*. In the course of the season Madame Castelli was engaged; Madame Pasta also performed ten nights.* The following operas were performed:

* This lady commenced her engagement on the 10th of May, and was in Paris again on the 8th of June. She received £1200 for her engagement at the Opera; Mr Ebers bought her benefit for £800; and she sung at twenty-four private concerts, for which she received 25 guineas each; earning £2400 in about four weeks.

Le Nozze di Figaro, *Il Barbiere di Siviglia*, *L'Adelina*, (Generali, first time,) *L'Italiana in Algieri*, (compressed into one act,) *Il Don Giovanni*, *Pietro L'Eremita*, *Otello*, *Così fan tutte*, *Nina*, *Semiramide*, *Tancredi*, (first act,) *Romeo e Giulietta*, and *Il Crociato in Egitto*, (Meyerbeer, first time.) The last mentioned opera was the vehicle for introducing to the English audience Signor Velluti, who had for years been the rage in Italy, and who belonged to that class (the *Everati*) of which we once heard so much, but which had been long banished from the English stage. We have never heard Velluti ourselves, and therefore must take the character given of him in the *Quarterly Musical Review*.* The editor of that work says, if he had never heard him, he "should unquestionably have lost the gratification of observing the finest exertion of sensibility, and art combined, that it had ever fallen to his lot to enjoy." Of a tall and slender figure, with handsome features, and eyes dark and speaking, Velluti is attractive in personal appearance; and, perhaps, rendered still more so, by an air of passionate languor which reigns over all his countenance and gestures. He exceeds any singer before heard, in the production and delicacy of his tone; and his whole soul is evidently absorbed in melody; so completely does he render himself up while he continues to sing. With regard to his voice, the writer to whom we have alluded says: "We never heard a tone at once so pure and delicate, so sweet and brilliant, as part of the scale of Signor Velluti. It affects the ear as crystal or as diamonds the

* Vol. vii. p. 268, *et seq.*

eye."—"The voice is formed upon the principal of three registers, reaching from A, upon the first line of the bass, to A above the treble staff." He occasionally sings too flat; but not oftener than is observable in most singers. His elocution is good, his enunciation clear: in painting tenderness and sorrow, he supremely excels; but fails in passages of force and majesty.

This singer first appeared in London at a concert given by the Duke of Devonshire, where he made a most favourable impression upon his hearers; but a considerable degree of popular prejudice was excited against him; and he was annoyed by anonymous threatening letters; with every species of low attack, public and private. This arose from the circumstance to which we have alluded; and we certainly feel, that the managers of the Opera made a most hazardous experiment upon the feelings of the English public, which were known to be particularly strong against the class of singers to which Velluti belongs. But, if it was felt that public delicacy had been outraged, or the deference due to public opinion violated, the managers were the persons who ought to have borne the weight of public displeasure, and not the unoffending individual. Indeed, from all we have heard of Signor Velluti, he seems to be one of the very few foreign vocalists who have visited England, who has deserved, by the propriety of his conduct, and his modest, unassuming deportment, general patronage and encouragement.

The opera selected for Velluti's first appearance was new to an English audience, and the work of Meyerbeer, a composer who obtained as sudden a popularity in this country, as was awarded

to Carl Von Weber. Giacomo Meyerbeer is a native of Berlin. His father is a rich Jewish banker, named Beer,* whose fortune enabled him to give his son all the advantages money could purchase, in that pursuit for which he evinced an early predilection. He is nearly the same age as the late M. Von Weber, and was a fellow pupil with him of the Abbé Vogler. His first opera, founded on the story of Jephthah's vow, was performed at Munich, and the reception it obtained encouraged him to pursue his favourite art with increased avidity. He subsequently went to Italy, and his succeeding compositions we believe have been adapted to Italian words. *Il Crociato in Egitto* was performed on the continent with distinguished success; indeed, at Trieste,† he was attended from the theatre on the night of its first representation, by a vast concourse of people, invited to the Casino, and crowned. It was first performed in England on the 23d of July, entirely under the superintendence of Signor Velluti, and was received "with the most unanimous and enthusiastic applause." Indeed, for years, no piece had succeeded so perfectly; and it immediately made M. Meyerbeer popular in England.

Mr Ebers again incurred a serious loss, the receipts being £27,227, 12s. 6d. and the expenditure £33,378, 4s. 9d. But the latter part of the season having been successful, he was induced, in 1826, to take it again at the increased rent of

* Meyer is a Jewish prænomen;—instead of writing his name G. Meyer Beer, the composer has joined the two last.

† The opera was originally produced at Venice, during the Carnival of 1824.

£15,000.* The direction was taken out of the hands of Mr Ayrton, who, in 1817 and 1825, had undertaken it in times of great difficulty and hazard, and confided to Signor Velluti, whose experience and talent were certainly beyond dispute. He engaged Signora Bononi, a lady who had been his pupil on the continent, as the prima donna; Madame Caradori Allan, Signoras Cornega and Castelli, Signors Curioni, De Begnis, and Porto, with some few of minor consequence; and, towards the close of the season, Madame Pasta, and Signor Pellegrini, made up the company. Bononi was a singer certainly of high talent, with a voice of great power and compass, but wanting strength; her style was "pure and expressive, her facility considerable, her musical knowledge masterly, and her facility of ornamenting at once elegant and inventive." She was, however, small in person, and wanted those dramatic talents which shine so conspicuously in Madames Catalani and Pasta. Signora Cornega had a contralto voice of considerable richness, but disfigured by her defective enunciation. Madame Pasta, who did not appear till the 22d of April, increased her popularity, which is said to have exceeded that of Billington or Catalani. Pelligrini was an accomplished singer and actor, and made a decided impression.

The operas represented were *Il Crociato in Egitto*, *La Donna del Lago*, *Teobaldo ed Isolina* (Morlacchi, first time,) *Il Barbiere di Siviglia*, *Pietro l'Eremita*, *Otello*, *Il Tancredi*, *Romeo e Giulietta*, *Nina*, *Medea* (Meyer, first time,) *La*

* As if the King's Theatre were to ruin every body connected with it, Mr Chambers, about this time, became a bankrupt.

Cenerentola, *Aureliano in Palmyra*, (Rossini, first time,) and *Zelmira*. Great pains were certainly taken to bring out these operas in the most effective style; and for *Il Crociato*, the Signors Gambati, two trumpet players, were brought from Italy, to assist in the instrumental department. They were fine players, of considerable execution, but were eclipsed by our own Harper, and were little heard of out of the Opera House. The expenditure again exceeded the receipts by the sum of £7537, 14s. 10d.

Mr Ebers must possess the bump of perseverance in a very eminent degree, for, notwithstanding these losses, he resolved to continue in his office of manager; and, in the autumn of 1826, he went to Paris for the purpose of making new engagements. There Rossini made a proposal to him for taking the King's Theatre, in partnership with himself, and Signor Barbaja of Naples; — a proposition which, although seriously entertained, was never carried into effect.

The theatre opened on the 5th of December, 1826, under the management of M. Bochsa, a Frenchman, with Spontini's opera of *La Vestale*; and, on the 3d of February, *La Gazza Ladra* was performed for the purpose of introducing a young English lady, Miss Fanny Ayton, as prima donna. She had been some years in Italy, possessed a sweet voice, and considerable talent as a musician and actress, but was found incapable of sustaining the leading characters in the Opera House, and soon left it for Drury Lane Theatre. Signora Toso, a young lady from the Conservatory at Milan,* succeeded Miss

* Since married to Signor Puzzi.

Ayton, and made her first appearance on any stage, in the opera of *Pietro l'Eremita*, on the 18th of March. Her voice is a soprano, very powerful, and of brilliant quality. She established herself in the favour of the audience, though far from attaining the highest rank in her profession. Signor Guibelei appeared for the first time on the same occasion ; he is characterized as a very useful, but not a great singer. On the 10th of May, Signora Brambilla was introduced as Arsace, in *Semiramide*. Her voice is a genuine contralto, of a rich and beautiful quality. She is young, and succeeded in pleasing, to a very eminent degree, on her first appearance ; which favourable impression was strengthened on succeeding evenings. Signora Brazzi, who appeared on the 24th of March, in *Ricciardo e Zoraide*, was a complete failure.

Besides these new engagements, there were Madame Pasta, Madame Caradori Allan, Signors Curioni, Galli, Zuchelli, and De Begnis,—the latter of whom, though somewhat superseded by the engagement of Galli and Zuchelli, must be regarded, in the buffo style, as a more accomplished singer than either of them.

The operas performed, besides those before enumerated, were *La Schiava in Bagdad*, (Pacini, first time,) *Il Turco in Italia*, *Tancredi*, (first act,) *Romeo e Giulietta*, (last act,) *Didone*, (Mercadante, first time,) *Medea*, *L'Inganno Felice*, (farsa,) and *Maria Stuart*, (first time.) The latter was composed by Signor Coccia, for the benefit of Madame Pasta.

The season closed two nights before the proper period, owing to the increasing embarrassments of Mr Ebers, who soon after was declared a bank-

rupt. The loss this year was, however, the smallest of any during his management, being only £2974. The receipts were £48,389; the expenditure £51,363.

The King's Théâtre was let by the assignees of Mr Chambers, to Messrs Laurente and Laporte of Paris, at a rent of £8000; and opened, under their management, (M. Bochsa being the director of music,) on Saturday, January 12, 1828, with Meyerbeer's *Margherita d'Anjou*, (first time.) In the course of the season, the following operas were performed, besides the opening one:—*Zelmira*, *Tancredi*, *Otello*, *Il Barbiere di Siviglia*, *Semiramide*, *La Donna del Lago*, *La Cenerentola*, and *La Gazza Ladra*, (Rossini,) *La rosa rossa, e la rosa bianca*, (first time) and *Medea*, (Mayer,) *La Clemenza di Tito*; and *Il Don Giovanni*, (Mozart,) *Il Crociato*, (Meyerbeer,) and *Nina*, (Paiesiello.) *Margherita d'Anjou* is not equal to *Il Crociato*, though displaying the same qualities which distinguish that work, “but in a lower degree, and with less concentration.” The singers were, Madame Caradori, Mademoiselle Brambilla, Madame Pasta, Mademoiselle Sontag, Madame Schutz; Signors Curioni, Pellegrini, Porto, Veluti, and Zuchelli; and Mr A. Sapio. Madame Schutz made her débüt about the middle of the season as Testo, in *La Clemenza di Tito*. She is a German lady, as her name imports, “of middle stature, slender in figure, with dark eyes of quick expression, and agreeable but small features. She is easy upon the stage, and her acting demonstrates understanding of the art, and propriety of conception. Her voice is a mezzo soprano of considerable sweetness and power, and, in some of its middle tones, full and rich. She is a good

musician, and manifests much feeling in her expression." *

Mademoiselle Sontag, a young German lady, who had set all the musical world of Germany and Paris mad, and who was expected to prove another Catalani or Pasta, made her debüt in England on the 15th of April, as *Rosina*, in *Il Barbiere di Siviglia*, having previously sung at a private concert given by the Duke of Devonshire. In London, for some time, nothing had been thought or talked of but *the Sontag*, and the theatre was crowded to excess on the evening of her appearance. As in most cases where great expectations are raised, disappointment was the consequence; for, although this young lady added to a pleasing person a powerful voice, (a true soprano, of the full compass, extending from A below the clef, to E in alt.) and a perfect knowledge of music, the enthusiasm which hailed her first appearance was soon abated; and it was found out, that the sentiment attributed to Madame Catalani was true, whether that lady uttered it or not, viz. "that Mademoiselle Sontag was the first of her class, but that class was not the first." Her style is decidedly bravura. She has little expression, but wonderful facility of execution; and the flexibility of her voice is astonishing. Her intonation is faultless, and she always sings perfectly in tune. As an actress, she is decidedly inferior to Madame Schutz.

Messrs Laurente and Laporte were again the lessees of the Opera House, in 1829. The new performers they brought out were, Mesdames Pisaroni, Monticelli, and Malibran; Mademoiselles

* *Quarterly Musical Review*, x. 72.

Blasis and Specchi; Signors Donzelli, Bordogni, and Vincenzo Galli, and Monsieur Le Vasseur. Pisaroni, with a face the most harsh and repulsive in its lineaments that ever belonged to woman, and a figure little more engaging, by the powers of her voice, (naturally a mezzo soprano, but a little on the wane when she appeared in England,) and the deep feeling which pervaded every thing she sang, soon dissipated all the prejudices of her audience, and caused them to hang enraptured on the magic strains which flowed from a mouth as little attractive to look at as can be conceived. She was pronounced, by competent critics, to belong to "the very finest school, and to be very nearly, if not absolutely, at its head. The deportment of the voice; the purity and uniformity of the tone; the noble simplicity of the declamation; the accurate articulation both of syllables and sounds; the gradual melting and assimilation of tone, from the most powerful *messa di voce*, to the softest *pianissimo*; always in keeping, and never violent; the retention of legitimate, and the rejection of meretricious ornament; and, lastly, the power of bending all these elements to the changeful purposes of expression, declare at once the mind, the training, and the experience of the gifted *artiste*."*

Madame Monticelli ranked far below Pisaroni. Her personal attractions and merits as an actress, far exceed, however, her vocal abilities; her style is not bad; but her voice wants both quality and strength. Madame Malibran (formerly Made-moiselle Garcia) is a florid singer, with considerable science, and a sweet voice.

* *Quarterly Musical Magazine*, x. p. 289.

Mademoiselle Specchi, (who appeared in *Il Conte Ory*, on the 28th of February, for the first time on any stage,) has a voice of tolerable compass, but very confined in its volume. Her tone is pleasing ; but, as she was evidently a tyro, in every sense of the word, it would be unfair to pronounce upon her musical pretensions, except to say, that they are promising. Mademoiselle Blasis is a singer of far higher quality. She appears to have come out of a good school, where her natural talents have been properly trained ; “ yet there is no peculiar distinction, no energy of talent, to raise her to that single station by which supremacy is exalted. She belongs to a high rank in art, but equal honour is enjoyed by many others.”* Signor Bordogni is a tenor, and Monsieur Le Vasseur a bass ; both are pleasing singers, but neither possess any peculiar distinction. Donzelli is a tenor, with a voice of great clearness, brilliance, and power, and the highest scientific attainments. V. Galli has a bass voice, rather coarse and rough, and wanting in power. He is decidedly inferior to the elder Galli and to Zuchelli.

The operas performed were, *La Donna del Lago*, *L'Italiana in Algieri*, *Il Conte Ory*, (Rossini, first time,) *I Messicani*, *Ricciardo e Zoraide*, *Le Gazza Ladra*, *Otello*, *Il Barbiere di Siviglia*, *La Cenerentola*, *Semiramide*, *Tancredi*, *Il Don Giovanni*, and *Figaro*. The general efficiency of the band this season was greatly impaired by the dismissal of the most eminent performers ; amongst them, Linley, Nicholson, Willman, Harper, &c. because they would not submit to

* *Quarterly Musical Review*, x. 277.

the terms imposed upon them by M. Bochsà. M. Spagnoletti, an eminent violinist, is at present the leader at this house.

We have now brought our notice of the Italian opera down to the present time. It still remains in the hand of Messrs Laurente and Laporte, who have already announced their arrangements for the next season. More fortunate than their predecessors, they are said to have realized from £3000 to £5000 by the last.

CHAPTER XXIII.

GENERAL VIEW OF MUSIC IN ENGLAND, FROM THE
DEATH OF PURCELL TO 1830.

PURCELL left no composer behind him who could at all emulate his fame as a general musician. Weldon, Banister, and Eccles, were composers for the theatre. Daniel Purcell, the brother of Henry, also composed, in 1702, the *Judgment of Paris*, for Drury Lane. In 1705, *Arsinoe, Queen of Cyprus*, an opera, translated from the Italian, and set to music by Thomas Clayton, was performed; and this was the first musical drama represented in England, wholly after the Italian manner, in recitative for the narrative parts, and measured melody for the airs. The translation of *Arsinoe*, and the music to which it is set, are contemptible; but such was the charm of novelty, that it sustained, in the first year, (1705,) twenty-four representations, and, in the second year, eleven. Operas soon after became so popular, that it appears, from an advertisement in the *Daily Courant*, of the 14th of January, 1707, a subscription was opened "for the encouragement of the comedians acting in the Haymarket, and to enable them to keep the diversion of plays under a separate interest from operas." The most eminent singers in these operas appear to have been Mrs Champion, Mrs

Tofts, and Margareta De l'Epine, who, about 1724, was married to Dr Pepusch, having left the stage with a fortune of £10,000, acquired in her profession.

In this year, the works of Corelli were introduced; and the establishment of the *Academy of Ancient Music*, in 1710, principally under the auspices of Dr Pepusch, which was intended to promote the study and practice of vocal and instrumental music; with the arrival of Geminiani and Veracini, the celebrated violinists, in 1714,—contributed to make the violin popular, as well as to advance the science of execution, and to supply the performers on that instrument with compositions far superior to any that they had before possessed. The *Academy*, which continued under various directors till 1790, had a great influence on the English school, producing many accomplished professors.*

In 1709, the first instance of the union of music and charity is recorded. In that year, Dr Atterbury preached a sermon for the benefit of the sons of the clergy, and a musical performance took place at St Paul's. Two selections of music are now annually performed, in the month of May, for the benefit of this charity, for which the *Royal Society of Musicians*, (instituted in 1738, for the support of decayed musicians and

* Dr Pepusch died in 1752. He bequeathed his library to the Academy. He composed several masques, cantatas, &c. and adapted the airs to the *Beggars' Opera*, for which he composed the overture. His cantata of Alexis is frequently performed; the admirable singing of Mr Braham, Mr Sapio, and Mr Vaughan, with the accompaniment of Mr Linley on the violoncello, having made it deservedly popular.

their families,) in consideration of the sum of £50, furnishes a band.

In 1712, John Ernest Galliard, a native of Zell, who came to England on the marriage of Prince George of Denmark with the Princess Anne, was employed by Hughes to set his opera of *Calypso and Telemachus*, for the Queen's Theatre in the Haymarket. He composed the music for several other dramatic pieces; amongst them, the *Royal Chase*, or *Merlin's Cave*, in which is that famous song, "*With Early Horn*," by singing which, Mr Beard first established his fame with the public.

In 1715, Matthew Dubourg and Castrucci, (the enraged musician of Hogarth), gave concerts in London; and, about this time, it would appear, that these amusements had become common at most of the provincial watering places.

William Babell, the organist of Allhallows, (who died in 1722,) was one of the first who divested "the music for keyed instruments, of the crowded and complicated harmony with which, from the passion for full and elaborate compositions, it had been embarrassed from its earliest cultivation."

In 1723, Guiseppe San Martini, a celebrated performer on the hautbois, arrived in England; and John Clegg, afterwards a celebrated professor, performed publicly on the violin, at the early age of nine years. In 1724, the first musical performance took place for the three choirs of Gloucester, Worcester, and Hereford.* There has, ever since, been an annual perform-

* This charity is called the union of the three choirs. It is for the support of the widows and orphans of clergymen in the three dioceses.

ance at each of those cities in rotation,—the 106th anniversary was celebrated at Gloucester, on the 22d, 23d, and 24th of September, 1829. In 1730, Miss Rafter, afterwards Mrs Clive, the celebrated singer, made her first appearance for the benefit of Harry Carey, at Drury Lane. Carey was the composer of Gay's celebrated ballad of "*Black Eyed Susan*," and also of "*Sally in our Alley*." Miss Cecilia Young, afterwards Mrs Arne, first sung in public this year, at a benefit concert.

At this time, the principal English performers, besides those we have mentioned, were Clarke, a violinist; Kyth, a hautboy player; Baston, a flutist; Valentine Snow, a trumpet player; Greene, Robinson, Magnus, J. James, and young Stanley, who, though blind, was at least equal, if not superior, to the others. The singers were Mr Mountier, Mr Salway, Mr Corfe, Miss Barbier, Miss Chambers, Miss Arne, Miss Isabella, and Miss Esther Young.

In 1731, the *Village Opera*, consisting of new words to old tunes, was written by Charles Johnson. Dr Pepusch and Galliard were the most popular composers for the theatres till 1732, when John Frederick Lampe, a Saxon by birth, appeared as a competitor for public favour. John Christopher Smith, De Fesch, a German, and Dr Arne, were also composers for the theatre. The first three of them, though celebrated in their day, have left us little worthy of notice; but the name of Thomas Augustine Arne is one of the most eminent in the history of English dramatic music. He composed several operas, of which *Artaxerxes*, first performed at Covent Garden Theatre, in February, 1762, was eminently successful. His

general melody, if analyzed, will appear to be an agreeable mixture of English, Italian, and Scotch ; and it formed, says Dr Burney, about the year 1738, an era in English music. Two of his songs in *Artaxerxes* have parts for the clarionet, which is the first instance that we are aware of, of the use of that instrument by an English composer. His songs are principally composed for hautboy accompaniments ; and he introduced a system of song writing different from that of his predecessors : giving “ to English singers passages of execution, which equalled, in point of difficulty and compass, those that had only been heard from Italians of the best schools.” Arne was neither so vigorous as Purcell, nor had he the magnificent simplicity, and lofty grandeur of Handel : but the ease and elegance of his melodies, and the variety of his harmony, render his compositions attractive in the highest degree : and we may justly be proud of his name, as an honour to English music.*

The following is a list of the principal English dramatic composers, since the time of Dr Arne :

Those with this mark [†] in this, and the following lists, are still living.

Name.	Native of	Born.	Flourished.	Died.
Jackson, William	Exeter	1730		1803
Arnold, Dr	London	1739		1802
Dibdin, Charles	Southampton	1745		1814
Linley, Thomas	Bath		1760	1795
Hook, James	Norwich	1746		
Arne, Michael	London		1764	
Shield, William	Smalwell	1749		1829
Linley, Thomas, Jun.	Bath	1756		1778

* Dr Arne was born in London, the 28th May, 1710 ; died on the 5th of March, 1778.

Name	Native of.	Born.	Flour.	Died.
† Busby, Dr Thomas	Westminster	1755		
Storage, Stephen	London	1763		1796
Kelly, Michael	Dublin		1800	1826
† Attwood, Thomas		1767		
Carter, Thomas	Ireland	1768		1800
† Braham, John	London	1772		
† Linley, William	London		1829	
Moorehead, John	Ireland		1795	1804
† Parry John	Denbigh	1776		
Reeve, William			1800	
Russell, William	London	1777		
Davy, John	Upper Helion		1800	1824
† Cooke, T.	Dublin		1823	
† Hawes, William	London	1785		
† Lee, J.			1828	
† Bishop, W. R.	London	1786		
† Horn, C. E.	London	1786		
† Nathan, Isaac	Canterbury	1792		
† Wade, J. A.			1829	
† Rodwell, G. H.			1829	
† Welsh, Thomas	Wells		1829	
† Livius Barham, Esq			1829	

The dramatic music of the country has been greatly improved by the familiarity which our composers have attained with the works of the Italian and German masters. Dr Arnold, Storage, Dibdin, and Bishop, have amalgamated their style with that of the Italian; whilst Linley and Jackson “steadfastly adhered to a style of their own, which seems to have been formed upon the melodies of our best English masters, and those of the last age that were the most worthy of being preserved.”* Of late years Mr Bishop, Mr Hawes, and others, have adapted several of the most celebrated of the operas of foreign countries to the English stage; viz.

Il Barbiere di Siviglia, (Rossini,) *Le Nozze di Figaro*, (Mozart,) *Der Freischütz*, *Preciosa*, (Weber,) *The Interrupted Sacrifice*, (Winter,) *Tarrare*, (Salieri,) *Masaniello*, (Auber,) &c.* and some of Mr Bishop's own compositions will bear a comparison with those of Rossini. On the whole, our national opera, though not in the state in which we should wish to see it, has made a decided advance since the commencement of the nineteenth century.

The arrival of Handel in England, and his speculations in the Italian Opera, have already been noticed; we now have to look at him in another light,—as a composer of oratorios. He was the first who introduced this species of sacred music into England; and he has ennobled the art by the production of a number of sacred dramas of matchless grandeur, sublimity, and majesty. For choral effect many of these oratorios are unequalled, whilst the songs for a single voice are full of elegant melodies. The first oratorio publicly performed in England, was that of *Esther*, which was represented, in 1732, by the pupils of Dr Pepusch's Academy of Ancient Music. His other oratorios succeeded in the following order:—*Deborah* was performed in 1733; *Alexander's Feast*, and the *Ode for St Cecilia's Day*, in 1736; *Israel in*

* The latest adaptations of this kind have been the *Zauberflöte* of Mozart, which was brought out at Norwich, by Mr Müller, leader of the band at that theatre, in June 1829; and *The Innkeepers*, from the French, which was translated, and the music, (by Catel,) adapted to our stage, by Mr Cummins, then manager of the theatres in the York circuit. It was brought out in September, 1829, at Leeds.

Egypt, in 1738; *L'Allegro ed il Pensieroso*, in 1739; *Saul*, in 1740. The *Messiah** was begun on the 22d of August, 1741; the first part was finished on the 28th of the same month; the second on the 6th, and the third on the 12th of September; and on the 14th, it was performed, thus occupying the composer a space of only twenty-one days. It appears almost incredible that so elaborate and noble a composition could be produced in so short a space of time. *Semele* was commenced June 3, 1743, and finished the 4th of July following. *Joseph*, *Susannah*, and *Samson*, were composed in the same year, as

* From 1749 to 1759, the *Messiah* was performed eleven times in the metropolis, under Handel's direction, for the benefit of the Foundling Hospital; from 1760 to 1768, it was performed eight times, under the direction of J. C. Smith; and from 1769 to 1777, nine times, under the direction of John Stanley, B. M., for the same charity. The proceeds of the twenty-eight performances were £10,293. Handel bequeathed to this charity a fair copy of the original score of *The Messiah*; the organ in the chapel was also his gift. For several years there was also an annual performance for the benefit of the Westminster Hospital, which ceased in 1784; and previous to 1771 there was an annual benefit for the Brownlow-street Lying-in Hospital; and the Lock Hospital derived some advantage from a similar source. From this time till 1821, there does not appear to have been any performances for the hospitals in the metropolis. In that year, on the proposal of William Ayrton, Esq. F.S.A. a festival was once more held in Westminster Abbey, the profits of which were appropriated to rebuilding the Westminster Hospital, established in 1719, "for the relief of the sick and needy in all parts of the world." The profits were considerable; and Madame Catalani appropriated the proceeds of the second of a series of concerts given by her, amounting to £315, to the same benevolent purpose.

were his grand *Te Deum*, in D, two organ concertos, and many other pieces. *Hercules* was begun July 19, and finished August 17, 1744. On the 23d of August, he commenced *Belshazzar*, which was completed on the 28th of September. His *Occasional Oratorio* was performed, and probably written, in 1746. *Judas Maccabæus* appears to have been begun July 9, and finished August 11, in the same year. *Alexander Balus* was begun on the first of June, 1747, finished on the 30th, and performed on the 4th of July. *Joshua* appears then to have been commenced, and it was finished on the 18th of August. *Solomon* was commenced on the 11th of July, 1748. At the end are the following words:—"G. F. Handel, Agost 9, 1748; ætatis, sixty-three." *Theodora* was commenced June 24, 1749, and finished July 17. *Jephtha* was commenced on the 21st of January, 1751, and finished on the 17th of July. Some additions were made, which appear to have been concluded on the 15th of August following.*

Subsequent to the time of Handel, *oratorios* have been among the most popular musical performances in England. They were undertaken by Bach, in 1770, and have been continued, to the present time, under the direction of Dr Arnold, Messrs Linley, Ashleys, Bishop, and Bochsa; Sir George Smart; and Mr Hawes, who was the director in 1829. The season of Lent is in general chosen for their exhibition in London, when they are performed twice a-week, at Covent

* Handel wrote, besides, *The Resurrection*, composed at Rome, in 1708; *The Triumph of Time and Truth*, also composed at Rome, in 1709; and *Acis and Galatea*, written in 1721.

Garden and Drury Lane theatres. Originally, the music on these occasions was entirely of that class termed *sacred*; consisting of Handel's oratorios, given entire, or selections from them; and to these the most celebrated pieces from the works of foreign composers for the church, were gradually added. Of late years, however, the custom has been, except on those occasions when the *Messiah* is performed entire, to give two acts of sacred music, and one of a miscellaneous selection of popular secular pieces. By this practice, though variety is provided, some strange juxtapositions frequently take place, and things sacred and profane are sadly jumbled together. The most eminent performers, vocal and instrumental, are usually engaged; and the high terms which the former demand as a remuneration for their talents, have very materially diminished the profits of these performances. Indeed, for several years, the conductors have been losers. This is much to be regretted, as the oratorios are the cheapest musical performances to which the public of the metropolis have access.

The following will be found a tolerably accurate list of oratorios which have been set to music by English composers, or by professors resident at the time in this country. The latter are distinguished by a (*).

Song of Deborah	Dr Greene	1732
* Judith	De Fesch	1733
David	N. Porpora	1734
Jephtha	Dr Greene	1737
David's Lamentation	J. C. Smith	1740
Force of Truth	Dr Greene	1744
* Joseph	De Fesch	1745
Alfred	Dr Arne	1746

Abel	Dr Arne	1755
Jephtha	J. Stanley	1757
Zimri	Do.	1760
Paradise Lost	J. C. Smith	—
Rebecca	Do.	1761
Judith	Dr Arne	1764
Hannah	Dr Worgan	—
Lamentation of David on the Death of Saul and Jonathan	J. C. Smith	1766
Manasseh	Dr Worgan	—
Cure of Saul	Dr Arnold	1767
Abimelech	Do.	1768
Death of Abel	Anonymous	—
The Resurrection	Dr Arnold	1769
The Song of Moses	T. Linley, jun.	—
The Passion	Anonymous	1770
Goliath	Do.	1773
Prodigal Son	Dr Arnold	—
Fall of Egypt	Anonymous	1774
The Ascension	J. Hook	1776
* Ruth	F. Giardini	1778
Fall of Egypt	Dr Wainewright	1780
Elisha	Dr Arnold	1801
The Intercession	M. P. King	1812
Palestine	Dr Crotch	—
Elijah and the Priests of Baal	G. Perry	1818
Fall of Jerusalem	Do.	—
Britannia	Dr Busby	1820
* Deluge	Bochsa	1822
The Prophecy	J. A. Wade	1824
The Thanksgiving	Sir J. Stevenson	1826

In 1738, the Society for the support of Decayed Musicians and their Families, was instituted by Mr M. C. Festing and Dr Greene. In the same year, Cervetto arrived, and made the English public acquainted with the powers of the violoncello. The same year, a concert was established at Hickford's Rooms, in Bower Street, London; two others were held at the Castle and Swan,

two taverns in the city; and another at Haberdasher's Hall. The latter was subsequently removed to the King's Arms, Cornhill, and was continued till 1774. During the latter years of this concert, Giardini was the leader, and Mr Dance the second violin. Mrs Billington, when only seven years old, performed a concerto on the violin at one of them, in 1773. In 1764, Bach and Abel's concerts, were established; where the best pieces and composers were heard. Bach's symphonies, (in which contrast was first observed as a principle in music,) were performed as well as Fischer's hautboy pieces, and the concertos of Martini, Avison, Stamitz, and Vanhall. The elder Cramer, Barthelemon, Crosdill, Cervetto, &c. established their reputation at these concerts; and Haydn composed a symphony for them, which was long a favourite of the public. These entertainments were very prosperous till about 1780, when they began to decline; and Lord Abingdon, for several seasons, gave the conductors pecuniary assistance, to secure them from loss, to the amount of £1600. In 1785, they were taken up by the profession, and, under the name of *Professional Concerts*, continued till 1793. In that year, Salamon's concerts were established, and Haydn was engaged to compose for them. it was for these entertainments that he produced his twelve grand *sinfonias*, which are well known to every lover of music as the finest monuments of instrumental art. In 1791, the vocal concerts were instituted by Messrs Harrison and Knyvett, and continued, with little interruption, till 1824. An immense number of public and private concerts are now given annually in the metropolis, and these entertainments are also held in nearly

every city and town in the kingdom. Those of York, Bath, Norwich, Manchester, and Liverpool, are the most distinguished.

No entertainments, however, have so decided an influence upon our musical taste, as that exercised by the Concerts of Ancient Music, and the Philharmonic Concerts. The former were established in 1776, through the instrumentality of the Earl of Sandwich, and Joah Bates, Esq. principally with the view to preserve "such solid and valuable productions of old masters, as an intemperate rage for novelty had too soon laid aside as superannuated." Pieces which have been composed within twenty years, (with the exception of harmonized airs,) are excluded from performance at these concerts, which are under the management of a committee of noblemen and gentlemen; and "here the productions of venerable old masters, particularly those of Purcell and Handel, are performed by a select and powerful band, with such correctness and energy as the authors themselves never had the happiness to witness." Mr Bates* was the original leader, and was succeeded by Mr Hay. The former then conducted the concerts till 1793, when he was succeeded by Mr Greatorex who is the present conductor. Mr J. B. Cramer, (a native of Germany, but brought to England by his father at a very early age,) followed Mr Hay as leader, and was succeeded by Mr F. Cramer, his brother, one of the most eminent professors at present in England.

These concerts are the means of preserving the pure traditional style of singing Handel's

* Mr Bates was a native of Halifax, Yorkshire, where he was born, in 1740. He died in 1790.

music ; and they were particularly patronized by the late "good old King,"—being honoured with the proud appellation of the King's Concerts, till after the commencement of that illness which afflicted the monarch for so many years before his death. The band always consists of the first performers, and the vocalists are amongst the most eminent the metropolis contains. Those engaged for 1829 were Madames Camporese, Caradori, and Malibran; Signor Donzelli; Messrs Vaughan, W. Knyvett, and Phillips; Miss Stephens, Mrs Knyvett, Miss Wilkinson, and Miss Johnson.

The Philharmonic Concerts were established in 1812, at a meeting held at the house of Mr Dance, at which only that gentleman, Mr J. B. Cramer, and Signor Corri, were present. The first concert was given in February, 1813; and they have been continued up to the present time, with increasing reputation. The object of this institution is, to promote the excellence of instrumental performances; and in this the efforts of the directors have been most successful. They have formed a band, which is unequalled in Europe; and nothing has contributed more to promote our taste for instrumental music, than the example set by the members of this society. Every novelty in composition is heard; and every performer, foreign or English, of reputation, is engaged at these concerts. In 1829, the following performers made their first appearance at them in this country:—On the 23d of February, M. Tolbecque, a violinist; on the 27th of April, M. Schlesinger, a performer on the piano-forte; on the 11th of May, M. Haumann, a German violinist; on the 25th of May, M. Rosner, and Madame

Wranisky, two singers from Germany ; and, on the 8th of June, M. Beriot, a celebrated French violinist.

In the year 1741, the *Madrigal Society* was formed, for the encouragement of that species of composition, the parent of the English glee. In this species of musical writing, our composers may decidedly lay claim to originality ; and have given us a national harmony, equal to any thing we have imported from the continent. To promote the practice of glee writing, Lord Sandwich, in 1762, alongst with several other noble amateurs, established a society for awarding prizes for the best compositions of this species, contributed by English composers. Great emulation was excited by this attempt to stimulate native talent ; and Dr William Hayes, Dr Arne, Baildon, Dr Cooke, and Webbe, were competitors for the rewards bestowed by the society. Stafford Smith, Atterbury, Lord Mornington, the Paxtons, and Danby followed ; and, in the two or three years which succeeded the establishment of this society, the art of glee writing became very extensively diffused, and greatly improved. In 1785, Dr Calcott first sent in his contributions to the society ; and, in 1787, the regular Glee Club was established, which has been continued to the present day. The successful candidate for the prize this year (1829) was Mr Elliott. Webbe's "*Glorious Apollo*" was written for this club, and is always the opening glee. The Catch Club has a similar object to the Glee Club ; and, for some years after its first institution, it also distributed prizes. This practice has been discontinued since 1812. The Concenteros Society, established in 1790, had a similar object to the Catch and Glee

Clubs. To this society we are indebted for that delightful glee, "*Peace to the Souls of the Heroes,*" which Dr Callcott composed for one of its meetings.*

The following will be found a tolerably accurate list of our principal glee writers :—

Name.	Native of	Born.	Flour.	Died.
Aldrich, Dr H.	Westminster	1647		1710
Haydn, George			1724	
Eccles, John			1730	1735
Travers, John			1745	1758
Hayes, Dr William			1760	1779
Arne, Dr T. A.	London	1710		1778
Boyce, Dr William	London	1710		1779
Alcock, Dr John	London	1715		1806
Nares, Dr James	Stanwell	1715		1783
Worgan, Dr John			1744	1790
Jackson, William	Exeter	1730		1803
Bergh			1763	
Battishill, Jonathan	London	1738		1801
Hayes, Dr P.	Oxford	1739		1797
Long			1764	
Baildon.			1766	
Harrington			1766	
Arnold, Dr S.	London	1739		1802
Dyne			1768	
Corfe, Joseph	Salisbury	1740		1820
Webbe, Samuel	London	1740		
Hooke, James	Norwich	1746		
Hutchinson, Dr			1772	
Linley, Thomas	Bath			1795
Shield, William,	Smalwell	1749		1829
Smith, J. S.	Gloucester	1750	1775	
Atterbury			1778	

* In 1822, this society announced a series of concerts, to consist entirely of British compositions, executed by British performers. They were given for two seasons only, in 1823 and in 1824.

Name.	Native of	Born.	Flour.	Died.
Linley, Thos. jun.	Bath	1756		1778
Norris, Chas. B. M.	Salisbury			1790
† Mazzinghi, Joseph	London		1779	
Mornington, Lord		1735		1781
Paxton, W.			1779	
Paxton, S.			1779	
Sale, John	London	1758		
Cooke, Robert				1814
Storace, Stephen	London	1763		1796
† Holder, J. W. B. M.	London	1765		
Callcott, Dr J. W.	Kensington	1766		1821
Danby, John			1786	
† Attwood	London	1767		
Greville, Rev. R.			1787	
† Webbe, Samuel, jun.		1770		
† Stevenson, Sir John	Ireland	1772		
Hindle			1790	
Cooke, N.	Chichester	1773		
Ayrton			1797	
Harrison			1800	
Stevens, R. J. S.			1800	
Beckwith, Dr	Norwich			1804
Spofforth			1806	
† Biggs			1810	
† Horsley, William	London	1774		
† Crotch, Dr William	Norwich	1775		
† Evans, Charles			1828	
† Walmisley, T. F.	London	1783		
† Burghersh, Lord		1784		
† Hawes, William	London	1785		
† Bishop, W. R.	London	1786		
† Knapton, P.	York	1788		
† Knyvett, W.			1828	
† King, M. P.			1828	
† Goss, John	Tareham	1800		
† Greatorrex, Thomas			1829	
† Willis			1829	
† Barnett, John			1829	
† Clifton, J.			1829	
† Elliott, J.			1829	

Our church music remains nearly in the state in which it was left by Purcell. No music has a stronger hold upon the affections of the English; and the most sublime and magnificent is the most relished. In some of our cathedrals, the choirs are supported in a very respectable style; and the fine church service is performed in a way calculated to excite devotional feelings in the most indifferent. In others it is, we regret to say, less attended to: and, in many of our churches and chapels, the most vile method of singing prevails. The use of the organ, however, which is now becoming very general, even in dissenting chapels, is gradually introducing a better taste in this important point of divine worship. The chants in our cathedrals since the Reformation, are superior to those of the Romish, or any other church.

We subjoin a list of those who have most distinguished themselves as composers of sacred music since the days of Purcell.

Name.	Native of	Born.	Flour.	Died.
Bishop, John			1700	
Creighton, Ro. D.D.		1639		1726
Clarke, Dr J.			1700	1707
Hine			1700	
Aldrich, Dr H.	Westminster	1647		1710
Piggot, Fran. B. M.			1700	
Goldwin, John			1697	1719
Hall, Henry	New Windsor	1655		1707
Heldon, John			1701	1736
Tudway, Dr Thos.		1664	1705	
Richardson, Vaughan			1706	
Turner, Dr Wm.		1652	1696	1740
Croft, Dr W.	Netr. Eatington	1677		1727
Henstridge, Daniel			1710	
Isham, John				1726
Hesletine, James			1720	1750

Name.	Native of	Born.	Flour.	Died.
Reading, John			1720	1766
Greene, Dr Maurice	London			1755
Kent, James	Winchester	1700		1776
Boyce, Dr Wm.	London	1710		1779
Stanley, John	London	1713		1786
Alcock, Dr John	London	1715		1806
Nares, Dr James	Stanwell	1715		1783
Travers, John			1745	1758
Dupuis, Dr T. S.		1733		1796
Ayrton, Dr E.	Ripon	1734		1808
Battishill, Jonathan	London	1738		1801
Hayes, Dr P.		1739		1797
Ebdon			1785	
Cooke, Dr Benj.				1793
Arnold, Dr S.	London	1739		1802
Corfe, Joseph	Salisbury	1740		1820
† Wesley, Samuel		1766		
† Novello, Vincent	London	1781		
Beckwith, Dr	Norwich			1805
† Camidge, Mr			1820	
† Pettet, John	Norwich		1829	
† Camidge, Dr J.	York		1829	
Knapton, Mr	York		1829	
† Nightingale, J. C.			1829	
† Gardiner, W.	Leicester		1829	
† Perry, G.			1829	

The Gregorian chant has been gradually disappearing in the Roman Catholic chapels in England for the last half century, and is now almost wholly discontinued. About 1776, Charles Barbandt, organist to the Elector of Bavaria's chapel, attempted to introduce a deviation from this chant, by publishing a collection of pieces for divine worship, after a French model, the use of which was little extended beyond the chapel for which they were written. In 1792, Mr Webbe published a collection of motets; and in the same year a collection of masses, by that

composer, and by Ricci and Paxton, also appeared. These were followed by Novello's masses, (the first of which was published in 1811,) and by those of Haydn and Mozart. These modern compositions appear to have generally superseded the ancient ritual: and the only portions of the Gregorian service now generally retained, are, in the morning service, those parts sung by the priests at the altar, and the responses; and, in the evening service, the chants for the psalms, and the Gregorian hymns. All these have been arranged and harmonized by Mr. Novello, in a style which entitles him to the thanks of every lover of these ancient and admirable melodies; which, though despised by some for their simplicity, are, nevertheless, affecting in the highest degree, to the truly devotional mind, and capable of inspiring the most sublime emotions.

The aggregate number of composers of glees, and of dramatic and church music, in the English school, it will be seen, is very considerable; and there are also a number of composers of single songs,—in which department we have many very delightful melodies of modern production. The following are some of the principal writers of these:—William Ball, John Barnett, James Barnett, T. H. Bayley, Esq. J. Braham, W. R. Bishop, T. Bridgewater, Mrs Bulkeley, J. Blewitt, Dr Carnaby, W. H. Callcott, J. C. Clifton, T. Dibdin, J. Goss, G. F. Harris, F. W. Horncastle, T. A. Hughes, W. Kirby, P. Knapton, F. Klose, A. Meves, T. Millar, Mrs Phillip Millard, T. Moore, Esq., J. Nelson, J. Pettet, A. Pettet, J. Parry, J. Parry, jun. H. Phillips, T. Phillips, J. A. Rawlings, G. H. Rodwell, W. Rooke, J. Sinclair, C. Smith, Sir J. Stevenson, A. Tallet,

E. Taylor, W. Turnbull, John Thomson, Esq., T. Walmisley, J. A. Wade, S. Webbe, G. Warne, J. Watson, &c. &c.

Our instrumental composers, particularly for the violin, organ, and piano-forte, are numerous and respectable: the following are a few of those who are at present flourishing:—H. J. Bannister, J. F. Burrowes, Dr Camidge, F. Cramer, James Calkin, G. E. Griffin, C. Hargitt, W. H. Hagart, W. Hill, J. W. Holder, H. Hewitt, P. Knapton, W. T. Ling, John Lodge, Esq. J. Mazzinghi, A. Meves, More, J. M. M. Murdie, A. Moralt, Charles Neale, Charles Nicholson, J. C. Nightingale, G. Perry, C. Potter, T. A. Rawlings, &c. &c.

Some very excellent performers have been produced in the English school of singing during the last and present century. Amongst those of most note, who flourished in the eighteenth century, were Mrs Billington; * Miss Linley,† afterwards the wife of R. B. Sheridan, Esq.; Miss Harrop, afterwards the wife of Joah Bates, Esq.; Miss Brent, afterwards Mrs Pinto, for whom Dr Arne wrote the part of Mandane in *Artaxerxes*; Miss Abrams,‡ and her sister Theodosia, who first appeared in public at the opening of the Ancient Concert, in 1776; Miss S. Mahon, afterwards Mrs Second; Miss Poole, better known by the name of Mrs Dickons;§ Miss Parke, afterwards Mrs Beardmore;|| Mrs Crouch, one of the most popular

* She flourished from about 1780 to 1817.

† She died in Bristol, 1792.

‡ The popular ballad of *Crazy Jane* was composed by this lady.

§ This lady has some time since retired from public life.

|| This lady died in 1822.

of our dramatic singers ;* Miss Romanzini, who married Mr Bland, the brother of Mrs Jordan ; Mrs Ambrose, &c. &c. : Mr Norris, already mentioned in our list of glee writers ; Mr Mathews, like Mr Norris, a native of, and principally resident at, Oxford ; Mr Champness, who sung at the Institution of the Ancient Concerts ; Mr Harrison, one of the best English tenor singers of the last century ;† Mr Grose ; Mr Goss ;‡ Mr C. Banister, a celebrated bass singer, for whom Shield composed the song of “ *The Wolf* ;” John Sale, and his son, J. B. Sale ; Mr Meredith ; Mr Incledon, who, as a singer of sea-songs and ballads, was unequalled ; Mr Kelly, who perhaps acquired more fame as a composer, than as a singer ; and Mr Welsh.

In the present century, Mrs Salmon, whose maternal name was Munday, was confessedly at the head of the English school, during the period that she continued in public life : Miss Jackson first appeared in public at the Ancient Concerts in 1800 ; she married Mr Lacy, also an eminent singer, and accompanied him to Calcutta in 1818 ; Mrs Lacy is considered the best singer of Handel’s music in existence : Miss Frances Corri, who sung at the King’s Theatre in 1818, and her sister, Miss Rosalie Corri, now Mrs W. Geesin, who first sang in London at the Oratorios of 1820, are both charming vocalists ; Miss Melville is a singer at several of the country festivals ;

* Mrs Crouch was born in 1763, and died at Brighton, in 1805.

† Mr H. was born at Belper, in Derbyshire, Sept. 8, 1760, and died in London, on the 25th of June, 1812.

‡ Mr Goss died in 1817. His son is living, and is a very pleasing glee singer.

Miss J. Fletcher has a pleasing *mezzo-soprano* voice, and first appeared at the Birmingham meeting in 1811; Miss Duncan, afterwards Mrs Davison, was an equally clever singer and actress; Miss Carew, who has now retired from public life; Mrs Mountain; Miss George, a very pretty theatrical singer; Miss D. Travis, now married to Mr. W. Knyvett; Miss Stephens, a delightful vocalist, one of the greatest ornaments of the musical profession; Miss M. Tree, now Mrs Bradshaw, who sung with more intense feeling than any vocalist we ever heard,—she has now retired from public life; two of her sisters are on the stage, but they do not possess her talents; Miss Paton (Lady William Lennox) first appeared in London in 1820, and is now undoubtedly at the head of the English school; Mrs P. Atkinson (formerly Miss Goodall) has a voice of much sweetness, possesses great talents, and is, perhaps, one of the most scientific singers of the day; Miss Symonds came into public life in 1820; Mrs Keeley (formerly Miss Goward) first appeared in public at the York Concerts of 1823; Miss Cawse and Miss H. Cawse, two young ladies (particularly the latter) of remarkably precocious talents; and Miss Farrar, a highly talented young lady, a pupil of Mr White of Leeds, who appeared, for the first time in public, at the York Subscription Concerts; Miss Wilkinson, a young lady with a fine contralto voice, who is the granddaughter of the late Tate Wilkinson; Miss Bacon, daughter of the editor of the Quarterly Musical Review; Miss M. Cramer; Miss Gradon; Miss Childe, (who sang at the York Concerts of 1829,) and Miss Bellchambers, both pupils of the Royal Academy of Music. These are the

principal living female singers. Of the other sex we may mention—Mr Buggine, who was a singer at the Musical Festivals a few years back,—we have not heard of him lately; Mr W. Knyvett, and Mr Terrail, are amongst the few good counter-tenor singers of the present day; Mr Braham, Mr Vaughan, Mr Sapio, Mr A. Sapio, Mr Sinclair, Mr Bennett, (of Manchester,) Mr Horncastle, &c. are tenors; the leading basses are Mr Bellamy, Mr Phillips, and Mr Edward Taylor.

Besides the above, there are a great many singers nearly equal in merit, scattered over the country, in the provincial theatres, the cathedral choirs, &c.; and an immense number of choral societies have been formed of late years, by means of which, the execution of choral pieces has been carried to a degree of perfection never before equalled.

A great change has taken place during the last half century, in compositions for single voices. Previous to that era, the professors of counter-tenor singing were regarded as the sole depositories of high science. Few men, however, have of late years attained much eminence in that department, and the number of songs, for that species of voice, is meagre in the extreme. Whilst the counter-tenor has declined, the bass has been exalted. Haydn was one of the first who, in his *Creation*, imparted to the bass parts a pathos and elegance which had not previously been looked for from that voice, the compositions for which were, with few exceptions, mechanical and heavy. For, although some of Purcell's bass songs, and even several of Handel's and Pergolesi's, combine with that solid magnificence, which was the general

characteristic of this department, both lightness and brilliancy, they formed the exception, and not the rule, and may be considered, perhaps, rather as the result of accidental combinations, than of elaborate design. Mozart followed the example of Haydn; and, in England, Storace introduced a more flowing melody for the bass in several of his dramas. The innovation upon the old school thus made, has been followed up by several other English composers. Dr Callcott's *Angel of Life*, and Mr Horsley's *Tempest*, as bass songs, are equal to any thing of Haydn's; and our glee writers exhibit a combination of grandeur, with grace, scarcely to be exceeded. Perhaps all have been excelled by Dr Crotch, who, in his *Palestine*, has united the majestic magnificence, the sound learning, and imposing dignity of the ancients, with the refinement and the pathos of modern music, in the recitatives and airs, which he has assigned, in that oratorio, to the bass singer.

Since the commencement of the present century, the excellence of our instrumental performances has greatly increased; and, at present, we have performers on every instrument, who rank not only amongst the first, but as the very first, in their profession. Mori and Cramer on the violin; the two Linleys on the violoncello; Macintosh on the bassoon; Wilman on the clarionet; Harper on the trumpet; Nicholson on the flute; with others, need only be named in proof of the truth of our assertion. The Philharmonic Band *is*, and the Opera Band *was*, the best in Europe; and we have, in many towns, instrumental bands, capable of performing the most difficult and complicated pieces of music, in a

style which the metropolis could not have equalled a few years ago. Our instrumental composers are numerous, and some of them have a very high rank; and, at concerts, instrumental pieces are now listened to with a degree of attention which they would not have received in former years.

Having thus given a connected, though necessarily a brief and condensed, view of the progress of music, in its various branches, in this country, we shall conclude our task, by noticing a few desultory occurrences, which are worthy of record in a history of the art.

A principal feature of the present day, is the Musical Festivals, which take place periodically, and in which the charms of music are made subservient to the claims of benevolence. One of the earliest of these festivals is that of Birmingham, for the benefit of the General Hospital in that town. It originated in 1778: the second festival was held in 1784; since which time, it has been held triennially, except in 1793, when the theatre, in which the concerts were given, was burnt down. We subjoin a statement of the sums taken at these festivals, from 1784.

	<i>Receipts.</i>	<i>Profits to the Hospital.</i>
Sept. 1784,	£1325 0 0	£703 0 0
Aug. 1787,	1980 0 0	964 0 0
— 1790,	1965 18 0	958 14 8
— 1793,	No Festival.	
Sept. 1796,	2044 0 0	897 0 0
— 1799,	2544 0 6	1470 0 0
— 1802,	3820 17 0 $\frac{1}{4}$	2380 17 4
Oct. 1805,	4222 6 4	2202 17 11
— 1808,	5511 12 2 $\frac{1}{2}$	3257 19 8
— 1811,	6680 2 9	3629 10 0
— 1814,	7124 12 0	3111 15 2

	<i>Receipts.</i>			<i>Profits to the Hospital.</i>		
Oct. 1817,	£8746	6	9	£4296	10	10
— 1820,	9483	4	7	5001	10	11
— 1823,	10,558	14	0½	5806	12	6½
— 1826,	10,098	11	11	5000	0	0
— 1829,	9700	0	0	4500	0	0*

In 1784, the celebrated performance in Westminster Abbey, known by the name of *The Commemoration of Handel*, took place. There were five performances: two of which consisted of *The Messiah*; it being repeated on the last day, by command of his Majesty. In 1785, 1786, and 1787, there were grand Musical Festivals at the Abbey, and as a matter of curiosity, we subjoin the receipts and profits on each of these occasions.

	<i>Receipts.</i>	<i>Profits.</i>
1784,	L.12,736 12 10	L.7,000
1785,	11,648 13 0	6,600
1786,	12,326 7 0	5,900
1787,	14,042 13 0	6,700
	<hr/>	<hr/>
	L.50,754 5 0	L.26,200

Of which, £16,200 were given to the *Fund for the support of Decayed Musicians and their Families*; £5500 to the Westminster Hospital; and £4500 to St George's Hospital. There were concerts at the Pantheon in 1788 and 1789; and festivals in the Abbey in 1790 and 1791,—also for charitable purposes; but the accounts of the receipts and expenditure do not appear to have been preserved.

Festivals on a similar plan to that of Birmingham are now held at Chester, Derby, Liverpool, York, Norwich, and Manchester. At these meetings,

* This sum is a rough estimate given in the papers; we have seen no correct return.

the best performers are engaged ; the bands are numerous, (at the last York Festival, in September, 1828, there was an aggregate of 618 instrumentalists and vocalists actually engaged in the performances at the Minster,) and the selections, generally, made with great judgment. They must, therefore, tend greatly to advance the interests of music, and give the public a taste for all that is grand and sublime in the art.

It is probable that the English school, both vocal and instrumental, will be much improved by the establishment, in 1822, of the ROYAL ACADEMY OF MUSIC, in which, under the auspices of the King, and the patronage of many of the principal nobility and gentry of the country, a regular musical education is imparted, by the most eminent professors, to the pupils, male and female. Several very clever performers have already emanated from the Academy; and in the winters of 1828 and 1829, the pupils performed Italian operas, in a style which has met with warm commendation. We hope, that, from this source, the means of improving our national opera will be derived. The *Melodists' Club* was instituted in 1825, for the purpose of promoting English melody and ballad composition; and though we see still a great predominance of foreign music at all the public and private concerts, and a decided preference shewn to foreign *artistes* by the leading patrons of music in the country, yet still we think there are indications of a desire to do justice to native talent, when it is decidedly manifested. This is evident from the patronage which has been shewn to Master George Aspull, a youth who has evinced a precocity of talent not equalled, we verily believe, (from

the opinions we have heard expressed by various professors,) since the days of Mozart. This young gentleman, at the early age of fourteen, displays a wonderful genius both for playing and composing. He improvisatizes, on any given theme, with the utmost promptitude; and executes the compositions of the first masters, at sight, with an accuracy, which many able musicians cannot acquire without much practice. Another remarkable instance of early talent ought not to be passed unnoticed. Master Joseph Burke, a native of the "Emerald Isle," is, at the age of twelve years, one of the first violinists in the kingdom. The ease, the feeling, the expression, of his performances, the brilliance and fineness of his tone, and the scientific acquirements, of this mere child, are allowed, by all who have heard him, to be most surprising.

The institution of the Royal Academy of Music, and the patronage young Aspull and Master Burke have received, though isolated acts, yet induce us to hope, that the tide of patrician patronage will not always be devoted to foreign professors. We have no wish to deprive the meritorious foreigner of one iota of the fair reward for his exertions, or of the fair fame which ought to await them; but we should love to see the native genius of our own country more warmly cherished; and, in the words of one of the most able of our musical critics, we would, in conclusion, say, that "We think it due to our countrymen to observe, that those who reproach them with a want of genius, should shew, that there is a want of opportunity and motive to its exertion; and we would, with unfeigned respect, hint to those persons of exalted rank

amongst us, who, by general consent, are considered as the great depositaries of public favour, that, if they still continue, on all occasions, to prefer foreign writers and performers to those of their own country, it is not justice to assert, *because it has not been proved*, that the latter are altogether unworthy of their countenance and support." *

- * *Quarterly Musical Magazine*, vol. i. p. 501.

THE END.

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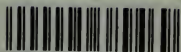
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